

# FIFTY MINUTES WITH DAVID KUSEVITSKY



ABE ELLSTEIN at the organ

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## FIFTY MINUTES WITH DAVID KUSEVITSKY

ABE ELLSTEIN at the organ

SHIRIM RECORDS is proud to present "Fifty Minutes with David Kusevitsky." This unusual record is possibly the best recording ever made by this eminent Cantor.

David Kusevitsky is considered by many to be the world's outstanding Cantor. His golden voice has thrilled the congregants who have been fortunate enough to participate in the services he has conducted in synagogues where he officiated. He has also endeared himself to the hundreds of thousands of people who have listened to him concertize in the State of Israel, Canada, South American countries, as well as most European countries.

As a child, Cantor David Kusevitsky joined the Choir in the Vilna Chor-School, and then later the Vilna Great Synagogue. At an early age he entered the Vilna Academy of Music. At the age of 18, he was invited and accepted the position of Choir Leader in the synagogues of Kremenica, Lemberg and Rovno. He held these positions until he was conscripted into the Polish Army. On his discharge from service a year and a half later, he studied voice production under the tutelage of some of Warsaw's most

famous professors. It was at this stage that he joined the cantorial ranks acquiring immediate success. His continental European career as Cantor terminated when as Chief Cantor in Rovno he accepted a call to the Hendon Synagogue, one of the leading synagogues in the metropolis of London. During this time he served as a lecturer at Jews' College in London on Chazanuth.

America was fortunate in acquiring Cantor Kusevitsky when on a Sabbath morning a visitor from the United States was so impressed with his golden lyric voice, that he induced him to accept the pulpit of one of America's leading congregations, Temple Emanu-El of Boro Park, Brooklyn, New York.

Cantor Kusevitsky's magnificent voice, musical ability and his manner of interpretation of our traditional prayers, have endeared him to people who have had the good fortune of hearing him during the course of his extensive travels not only in the aforementioned countries, but also in the United States. The beauty of his tone is further enriched by the expression of his pleasing personality which emanates throughout his musical recitations.



DAVID KUSEVITSKY

### SIDE 1

SHEHECHIYONU  
HABEIT  
USHMOR TZEHSENU  
L'DOR VODOR

### SIDE 2

YISMECHU  
ADOSHEM MOLOCH  
HATEI  
SIM SHOLOM

A high-contrast, black and white photograph of a person from the chest up. The person is wearing a wide-brimmed hat and a striped shirt. They are holding a cigarette in their right hand, which is raised towards their face. The background is dark and indistinct.

# FORTALEZA

vol. 1



LPMS-009

# FORTALEZA

vol. 1

- 1.- TATALITU (Chuntunqui) U.Hermosa
  - 2.- SAMAY (Tonada) G.Hermosa
  - 3.- KURAKA (Tonada-Huayño) G.Hermosa
  - 4.- CARNAVAL GRANDE (Carnaval) D.R.
  - 5.- MUYÚ HORKO (Tonada) G.Hermosa

- 1-MONTE PUNKU (Trote) G.Hermosa
  - 2-PROCESION (Triste) J.Lavayen
  - 3-MOSO HUAYCHOUAMA (Huayño) Tradicional
  - 4-DESTINO DE MI PUEBLO (Cantata) G.Hermosa
  - 5-ELLA ES (Huayño) G.Hermosa



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# UNCLE DAVE MACON



Just from Tennessee

# UNCLE DAVE MACON

Just from Tennessee

## SIDE ONE

1. STATION WILL BE CHANGED AFTER A WHILE
2. ROOSTER CROW MEDLEY
3. JUST FROM TENNESSEE (Shout Lula)
4. WATERMELON SMILIN' ON THE VINE
5. ALL GO HUNGRY HASH HOUSE
6. OH, WHERE IS MY BOY TONIGHT  
(Sid Harkreader - solo)
7. FROM JERUSALEM TO JERICHO
8. I TICKLED NANCY

## SIDE TWO

1. ARKANSAS TRAVELERS (Macon & Harkreader - duet)
2. THE GIRL I LEFT BEHIND ME
3. MUSKRAT MEDLEY
4. OLD SHIP OF ZION (Macon & Harkreader - duet)
5. DOWN IN ARKANSAS (Macon & Harkreader - duet)
6. DOWN BY THE OLD MILL STREAM  
(Macon & Harkreader- duet)
7. I DON'T RECKON IT'LL HAPPEN AGAIN
8. SAVE MY MOTHER'S PICTURE FROM THE SALE

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My Daughter Wished To Marry  
Thank God For Everything  
The Bum's Hotel  
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Don't Get Wearly Children  
Fame Apart From God's Approval

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When The Harvest Days Are Over  
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Honest Confession Is Good For The Soul  
From Jerusalem To Jericho  
Two-in-One Chewing Gum  
Traveling Down The Road  
Country Ham And Red Gravy  
He Won The Heart Of Sarah Jane  
Peek-A-Boo  
Working For My Lord  
She's Got The Money Too  
Wait Till The Clouds Roll By  
Things I Like To See  
Beautiful Love  
Ramblin' And Gamblin'  
The Geyest Old Dude That's Out

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Keep My Skillet Good And Greasy  
Hill Billie Blues  
All I've Gots Gone  
The Fox Chase  
Papa's Billie Goat  
The Little Old Log Cabin In The Lane  
She Was Always Chewing Gum  
I'm Going To Leave You Love  
Jonah And The Whale  
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Bile Them Cabbages Down  
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# SOUNDS OF THE GREAT BANDS - VOL. 5

## GLEN GRAY and the Casa Loma Orchestra

Bugle Call Rag • Floyd's Guitar Blues • Dippermouth Blues • Uptown Blues • C Jam Blues • Well, Git It  
The New No Name Jive • Tango Blues • Swingin' The Blues • Night Train • Blowin' Up A Storm • Farewell Blues



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and the Casa Loma Orchestra

...play authentic re-creations of the swingin' blues sounds of the great bands!

## SOUNDS OF THE GREAT BANDS — VOL. 5

# THEY ALL SWUNG THE BLUES!

*Music by Glen Gray*

### SIDE ONE

#### BUGLE CALL MA (Benny Goodman)

When the star-studded Goodman band first recorded this one (back in November of 1936), Benny was riding high as the "King of Swing." Our re-creation of the original features soloist Manny Klein and Joe Graves on trumpet; Joe Howard on trombone, and Babe Russin on tenor sax. Abe Most does B.G.'s famous charming solos, and drummer Irv Cottler is the count-in of the great George Krupa.

#### FLOWERS GUITAR BLUES (Andy Kirk)

This unusual blues tune has always been a special favorite of mine. It was done by Andy Kirk and his Clouds of Joy, one of the many outstanding bands of the Swing Era. Floyd Smith, who also wrote the tune, was one of the first to employ the electric guitar with a big band. And just for this recording we were fortunate enough to see the man himself, the one and only Alvin Lee, the man who probably did most to popularize the electric guitar as a solo instrument.

#### DIPPERHOUND BLUES (Bob Crosby)

Here's a tune with a real jazz history. It was long associated with the legendary Joe "King" Oliver, who recorded it way back in 1921. Somehow it became known later as *Swingin' Stomp*, and was featured by many bands during the swing era. This version was done by Bob Crosby's band, and while it was originally a blues, it was adapted from an old swingin' furnished by bassist Bobby Haggart, one of the many instrumental all-stars of that fine organization. Our "vocalist," Joe Howard, re-creates the Nappy LaMare vocal break, while tenor sax-man Babe Russin, pianist Ray Sherman, and drummer Irv Cottler represent "Crosbyites" Eddie Miller, Jess Stacy, and Ray Bauduc, respectively.

#### UPTOWN BLUES (Jimmy Lunceford)

There are an awful lot of jazz bands and record collectors around these days who'd jump at the chance if you named them the Jimmy Lunceford band as the greatest swing aggregation of all time. Here, in this re-creation of a number recorded by Jimmy in 1939, I think we've succeeded in capturing that famous

Lunceford sound and beat. Skeets Herfurt on alto sax is heard in the Wally Smith solo role, and Shorty Sherock handles Snoopy Young's trumpet solo.

#### C-JAM BLUES (Duke Ellington)

This memorable arrangement, built on a simple, two-note riff and the standard blues framework, has become a swing classic. The great Ellington band, which records this one in its entirety, includes such stars as tenor sax man Ben Webster, clarinetist Barney Bigard, trumpeter Cootie Williams, and trombonist Joe "Tricky Sam" Nanton, whose solo parts are handled here by Plus Johnson, Abe Most, Manny Klein, and Milt Bernhart. Pianist Ray Sherman plays the Duke's part, and Benny Gill sits in to re-create the famous Ray Nance vocal solo.

#### WELL, GIT IT! (Tommy Dorsey)

Here's another of those tunes that bring back memories for a lot of us of the Forties. Trumpeters Ziggy Elman and Chuck Peterson starred in the original Tommy Dorsey recording of the brilliant Sy Oliver arrangement. Their Casa Loma counterparts are Joe Graves and Shorty Sherock, who did a remarkable job in reproducing this difficult and exciting brass duel. Joe Howard on trombone, Abe Most on piano, and Ray Sherman duplicates Milt Raskin's fine solo work. Abe Most on clarinet and Babe Russin on tenor sax play the other principal solo roles.

### SIDE TWO

#### NEW NO NAME JIVE (Glen Gray)

This is the only track in the album which is not an exact re-creation, but in this case I felt we could take a few liberties. We created this one for the benefit of a re-creation of Count Basie's biggest hit of the Swing Era, *No Name Five*. Larry Wagner, who not only wrote the tune but was also the original arranger, has updated it a bit by adding new voicing and a swinging shuffle beat that gives this arrangement a fresh, new sound.

#### TANGO BLUES (Harry James)

Although this haunting, minor blues is not quite as

Produced by DAVE CAVANAUGH and TOM MORGAN

well known as some of the other tunes recorded by the Harry James band, it has always been a favorite of ours. The challenge of duplicating the difficult James solos was eagerly accepted by our Joe Graves, a fine trumpeter in his own right and a Harry James fan of long standing. I think you'll agree with me that Joe really came through in this style.

#### SWINGIN' ON A BROOMSTICK (Count Basie)

There's very little that I can add to what's already been said about Count Basie, the man who has been one of the greatest influences in big-band music since swing began. The 1938 Basie band that recorded this tune boasted two remarkable tenor sax stars in Lester Young and Illinois Jacquet, plus drummer Jo Jones and a host of other outstanding performers. In this track we feature Plus Johnson on tenor, Lew McCreary on trombone, trumpeters Shorty Sherock and Joe Graves, and Irv Cottler on drums. Ray Sherman plays the Count's opening piano solo.

#### NIGHT TRAIN (Buddy Morrow)

This driving, blues-inspired number was one of the top big-band hits of the post-war era, and since then it has become a kind of swing standard. Starring here is Milt Bernhart on trombone, who duplicates the original brilliant solo work of trombone-leader Buddy Morrow.

#### SWINGIN' ARRANGEMENT

This blazing arrangement was recorded in 1945, when the famed Herman Herd was at its peak of national popularity. Woody's clarinet solo is expertly played here by Abe Most, while Mike Rubin's driving bass is in the best Chubby Jackson tradition. Jack Marshall on guitar, Ray Sherman on piano, and Shorty Sherock's wild trumpet are also featured.

#### FAREWELL BLUES (Glenn Miller)

The band so many years ago recorded by Glenn Miller is back again to change things up to include this album. This 1939 version of *Farewell Blues*, however, is an excellent example of the famous Miller style and sound. Babe Russin plays Tex Beneke's tenor sax solo, and Milt Bernhart contributes the trombone work originally handled by Glenn himself.

*Glen Gray*

Among other "Sounds Of The Great Bands" albums on Capitol: (\$ indicates also available in Stereo



VOL. 1  
SOUNDS OF THE GREAT  
BANDS! Includes swingin'  
blueses "String Of Pearls,"  
"The Flying House," "Break The  
Rules," "Manny's Gonna Get  
You," "I'm Gonna Be A  
Pimp," "Sweet Potato,"  
"Ella's Parade," more.  
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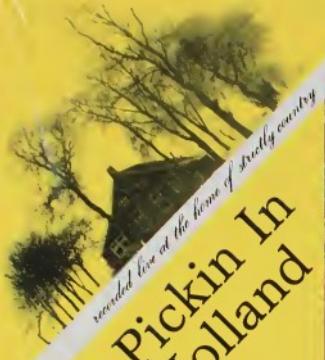
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BANDS! Includes swingin'  
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"Manny's Gonna Get  
You," "I'm Gonna Be A  
Pimp," "Sweet Potato,"  
"Ella's Parade," others.  
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VOL. 3  
SWINGIN' DECADE. Includes  
swingin' blueses "I'm Gonna  
Get You," "I'm Gonna Be A  
Pimp," "Sweet Potato,"  
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VOL. 4  
PLEASE, ME GRAY. More big  
band swingin' blueses:  
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ver's "I'm Gonna Be A  
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recorded live at the home of *Studly country*

# Pickin' In Holland

BOB PAISLEY  
&  
the Southern Grass

Special Guest  
A.G. and Kate



# BOB PAISLEY

## &

### the Southern Grass

Special Guest  
A.G. and Kate

A few years ago we started bringing US bluegrass and oldtime country music bands to Europe and the first full band that we worked with was the Southern Grass from the Carolinas and Tennessee. It turned out that their first tour coincided with a change in the personnel of the band. Dave Dillon left not long before the tour and a replacement had not been found. So the band found itself without a guitar player and didn't get to play at all. The new guitar player was Joe Val and the Banjo. I must admit that I barely knew Dan's name by then and we did not know what to expect. It was not impossible that we did not worry a bit about how the band would sound and if the music would fit together.

Not only did the New England Bluegrass Boys sound as good as ever, also Bob Paisley added a lot of his own personal style to their sound. It did not take us long to get proud that we had this unique band touring, that had not been seen in this form anywhere else in the world and probably never will be. Happily we managed to record a live album (SCR-1001) and it is still one of our best sellers, how well Dan's voice blended with those of Joe Val and Paul Silvius.

We got to know Dan Paisley and got in touch with the band Dan plays for regularly, Bob Paisley and the Southern Grass. Bob is Dan's father and we knew well enough his voice and his unique bluegrass style through his recordings on the Telstar and One World labels. The things we wanted to do was bring Bob Paisley and the Southern Grass to Europe. As this band consist of six people, this was not too easy, because the plane tickets always are the biggest expense of such a tour. However, it appeared that the band became more and more popular and it was time to invite them to join the Paisley's band as best as we did. In March and April of 1982, Bob Paisley and the Southern Grass visited Britain, Sweden, Denmark, Belgium, Germany and of course the Netherlands.

If I talk of many bluegrass people in Europe, nobody should misunderstand that Bluegrass and oldtime country music are really unknown in this part of the world. Most of the countries where the deepest form of this music are counted in hundreds, not in thousands. People who organize shows and tours usually have a hard time getting things going. And there is satisfaction hardly ever comes from the money they earn. But it only costs money to bring a group good music and many nice people. Even if Bob Paisley had never been here before, he was one of the American artists that really seem to understand about the circumstances here.

Good music and nice people sum up in short what we enjoyed about the tour of Bob Paisley and the Southern Grass. Of course, any tour is not the same day after day, even though they were on tour for the best part of seven weeks and even at the end of that period they were still nice. My wife Joke's food helped a lot though. The music that the Southern Grass brought to us had a solid traditional flavor about it. It was not the kind of music that you can just sing along with, they use their capabilities to create the real bluegrass feeling. Many moderns of today lack that feeling and they try to hide behind a lot of fancy icas. For me, the licks of the Southern Grass are no less fancy, but they are just an ensemble that has a feeling. In this style, you could not ask for better musicians than Leroy Mumma, Dick Staber and Paul Silvius on their melody instruments.

The most solid rhythm in bluegrass music comes from the hands of three Paisley's. Mike does a good job of providing the band with a solid driving beat. A lot of the special songs of the Southern Grass comes from the two rhythm players, Bob and Dan Paisley. They create a wall of sound, coming at you from the stage as Joe Val puts it. But what I like best about Paisley's is their singing. Bob and Dan share most of it with some assistance from Dick Staber and Paul Silvius. These four solo parts help the band to be created especially for this kind of bluegrass music and the harmonies in it. They are different enough, still they fit each other perfectly.

One song, "Little Spot In Heaven" is sung by A.G. and Kate. They are a dutch traditional folk band and they worked a lot with Bob Paisley and the Southern Grass during their tour of Europe. A.G. and Kate have their own albums on Strictly Country Records.

Again we recorded a live album at the Home of Strictly Country in Harpel, Netherlands. It will only serve as a souvenir for the people who were there (which is usually said about a bad live album), but it will have more people share the music that we enjoyed so much [which can be said about a good live album]. This is a good live album.



## SIDE 1

1. Don't Say Goodbye If You Love Me  
(J. Davis-B. Dodd)
2. Dark Hollow  
(Browning)
3. My Home's Across The Blue Ridge Mountains  
(P.D.)
4. I Heard The Lonesome Whistle Blow  
(H. Williams)
5. Think Of What You've Done  
(R. Stanley-C. Stanley)
6. Tennessee Cutup Breakdown  
(D. Reno)

## SIDE 2

1. Darlin' Nellie Across The Sea  
(A.P. Carter)
2. Green Leaf Breakdown  
(P.D.)
3. Little Spot In Heaven
4. I Ain't Broke
5. Hope You Have Learned  
(B. Monroe)

Recorded live at  
the 'Home of Strictly Country'  
Harpel, The Netherlands  
March 31, 1982

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The Netherlands

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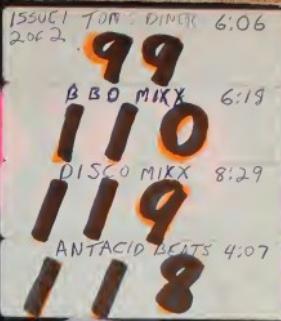
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The Netherlands  
Phone: 05993-2663

## PERSONNEL

BOB PAISLEY--Guitar/Vocals  
DAN PAISLEY--Guitar/Vocals  
DICK STABER--Banjo/Vocals  
PAUL SILVIUS--Banjo/Vocals  
LEROY MUMMA--Fiddle  
MIKE PAISLEY--Bass  
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American  
Jazz & Blues  
History  
Vol. 83

# Charlie Parker

## »Everything I Have Is Yours«

Charlie Parker, born in Kansas City in 1920, received his first alto-sax at the age of eleven and began working professionally with Jay McShawn when he was seventeen. Following that he had numerous engagements with high-class musicians who provided jazz music with new stylistic impulses. From swing to experimental jazz, »Bird«, or »Yardbird«, as he was often called, was the most important forerunner of bebop, and thus of modern jazz. His influence was not limited simply to musicians playing his instrument, but had an effect, as did Louis Armstrong's, on jazz as a whole through his talent for improvisation and his numerous compositions.



# Charlie Parker

## »Everything I Have Is Yours«

Side 1

Jumpin' With Symphony Sid  
Groovin' High  
Everything I Have Is Yours

Liza

Strike Up The Band  
How High The Moon  
Cheryl

Side 2

East Of The Sun  
Cool Blues  
Ornithology  
Slow Boat To China  
Yardbird Suite  
Tea For Two  
Koko  
Moo

Photo: David Redfern

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TOBACCO ROAD

...visual sound STEREO

LST-72-18



# JAN & DEAN'S GOLDEN HITS

BABY TALK  
HEART AND SOUL  
JENNIE LEE  
WE GO TOGETHER  
TENNESSEE

POOR LITTLE PUPPET • BARBARA ANN  
PALISADES PARK • WHO PUT THE BOMP  
A SUNDAY KIND OF LOVE  
QUEEN OF MY HEART • IN A TURKISH TOWN



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WE GO TOGETHER  
PALISADES PARK  
IN A TURKISH TOWN  
WHO PUT THE BOMP  
HEART AND SOUL

**SIDE TWO:**

BARBARA ANN  
POOR LITTLE PUPPET  
TENNESSEE  
QUEEN OF MY HEART  
A SUNDAY KIND OF LOVE  
JENNIE LEE

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**Allegro**

Mikado Highlights featuring Martyn Green

long play 1681

# MARTYN GREEN

*featured in highlights from*

*Gilbert & Sullivan's*

# MIKADO

with JAMES PEASE, KARL BROCK,  
Orchestra and Chorus

directed by RICHARD KORN

*Ultraphonic high fidelity*

Overture  
A Wand'ring Minstrel  
Our Great Mikado, Virtuous Man  
Behold The Lord High Executioner  
I've Got A Little List  
A More Humane Mikado  
Let The Punishment Fit The Crime  
Criminal Cried  
The Flowers That Bloom In The Spring  
Willow, Tit Willow  
There's Beauty in the Bellow of the Blast  
For He's Gone and Married Yum Yum



# Allegro

## THE MIKADO Vocal Highlights

list price 3.98

**1681**

The first of the Gilbert and Sullivan operettas was written in 1871 and the last in 1896, but some 60 years after the final composition, ten of the fourteen works of these two men remain constantly on the theatre boards of the English speaking world as the finest examples of operetta composed by man. Sir Arthur Sullivan, composer of the music of these operettas must be ranked as a genius of the first class whose musicianship was that of a master, greater undoubtedly than that of either Johann Strauss or Jules Offenbach, his only two rivals in this field.

Undoubtedly the most popular of all of the operettas is the Mikado, first performed at the Savoy Theatre, London, March 14, 1885. The story, trite as it may be, has a charm and nostalgia for which Sullivan has composed perfect music. The locale is Japan and concerns the King's son, Nanki-Poo, disguised as a wandering minister and in love with Yum-Yum, although previously pledged to Katisha.

The trials and tribulations of the lovers until the happy climax make for the balance of the story.

It is the happy wedding of the magnificent sardonic prose and superb music which had made The Mikado the greatest of all. Sullivan's music can be compared favorably to that of Schubert or Mendelssohn while possessing its own particular genius and superb libretto of William S. Gilbert has adapted to perfection. Despite the use of a small orchestra in scoring, Sullivan achieves Verdian climaxes and the music fairly dances in its bubbling outpouring of unbackedneyed song.

### THE ARTISTS

Foremost of Gilbert and Sullivan singers of this century, is Marlyn Green, who is as Gilbert and Sullivan, what Caruso was to grand opera. Son of the world famous English tenor, William Green, Marlyn Green was associated with the D'Oyly Carte Opera Company from 1923 to 1936. Her first role was that of Yum-Yum in The Mikado. He began to understand Sir Henry Lytton in 1925, taking over the operas Ruddigore and the Pirates of Penzance in 1929 and The Gondoliers in 1931. She has also sung in the operas of H.M.S. Pinafore, The Yeomen of the Guard, and The Mikado. Marlyn Green made a coast to coast Canadian tour in 1926 and of the United States in 1929. His first New York appearance was at the Martin Beck theatre in 1934 and again in 1936-37 when she sang in the operas Ruddigore and The Yeomen of the Guard in the principal cities. When World War II Two broke out the D'Oyly Carte Company disbanded. Green was commissioned in the Royal Air Force in April 1941. (He had also served in World War One, having been seriously wounded in action in 1918). He saw service in Iceland, California, India and Australia. After the war he returned to the stage and sang in the principal cities. The following year Green returned to the D'Oyly Carte Company and was seen again in New York in 1947-48 and in 1951. At the end of the 1951 season, he resigned from the D'Oyly Carte Company and acted and sang in the United States and Canada. He is now the author of Gilbert and Sullivan. A book on his life has been published and more recently he has devoted his time to major television appearances and Broadway plays.

Richard Korn, young American conductor, was born in New York City and graduated from Princeton University at nineteen. After three years at Yale law school, Korn was admitted to the bar at the age of 22. He practiced law for five years, then became a law professor at Cornell University, where the latter was District Attorney of New York. From his earliest days the young man was fascinated with music and he studied piano, violin, and voice, as well as instruments. Despite his career in law which was going so promisingly, Korn found the pull of music even stronger. He hated his law practice and settled for six months after graduation to study as a guest conductor at the National Orchestra Association under Leon Barzin. He was accepted as guest conductor by Edward Frazee Goldman for the summer by the New York Philharmonic, a scholarship in conducting at the Juilliard School under Albert Stoessel. The rising young musician was then offered a job playing the piano in the orchestra of the National Symphony of Washington under Hans Kindler, and the next two years of his career were spent in Washington. He was selected to study with Koussevitsky in Tanglewood and with Artur Rodzinski in New York. He won his first awards, created from the slum of the National Orchestra Association. After Paul Hurst, Korn received a commission in the Coast Guard and remained in service until 1945.

Korn's serious conducting career began immediately after the war. Then he led the NBC Pops, the New York City Opera, the Mercury Orchestra, the New York Philharmonic, at Avery Fisher Hall (several times), the Cincinnati Symphony, the New Orleans Summer Pops, the Baton Rouge Symphony, the Brooklyn Symphony, the NBC Symphony and the Buffalo Philharmonic. In Europe, he was conductor for the Paris Opera, the Paris Conservatory, in Prague, Berlin, Copenhagen, Rome, Hamburg and London. His number symphonic works, transcriptions and suites among his own compositions. He has also directed orchestras in Oslo, Copenhagen, Stockholm, Rome, Hamburg and London. Karl Brock, another young American, was recognized as among the foremost American conductors before the public of the world. James Pease was engaged by the Metropolitan Opera Association for the season of 1943, but was serving in the United States Army. After the war he came to New York, and his many musical parts with the New York City Opera led to his departure for Germany where he has become one of the bright stars of the Hamburg Staatsoper. The young basso spends a half year annually in America and a half year in Europe, where the requests for his services are legion. In 1951, he sang the title role in Tosca at the Met. Karl Brock, another young American, came into national prominence when he was engaged by Toscanini for the great Italian conductor's broadcast of Salomé. Subsequently Brock has starred in major leading lyric parts throughout Central and Southern Europe, dividing his time and operatic appearances between Switzerland and Germany.



Ultraphonic high fidelity

STEREO

# HAROLD BETTERS SWINGIN' ON THE RAILROAD

407 5/18

5088



*Dirty Red  
For Your Love  
The In Crowd  
Railroad*

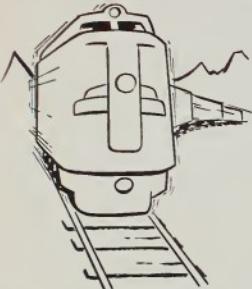
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GATEWAY RECORDINGS, INC.

# Harold Betters Swingin' on the Railroad



Reviewing the 1965 Pittsburgh Jazz Festival, *Downbeat* correspondent Roy Kohler wrote, "Leading off the last portion of the show, Pittsburgh trombonist Harold Betters demonstrated why he sells more records in Pittsburgh than any major jazz artist. Mixing his rock-and-roll showmanship with bona fide jazz, the inimitable Mr. Betters, for the second successive year, got the audience to clap along with his beat and received the greatest applause of the entire three days. Producer George Wain was helpless to stop the crowd's pleas for more and Betters' encore really broke everybody up."

But it takes more than just words to describe Harold's unique appeal. Come to the Encore in Pittsburgh's Shadyside district on a Saturday afternoon and see what we mean. Harold appears there regularly and always packs them in. They come dressed in all manner ... the gals in stretch pants, dungarees, shorts, and big shaggy sweaters; the guys in ski parkas, sweatshirts, and dirty sneakers sans socks. They stand packed together three and four deep at the bar or scrunched into booths.

When Harold begins to play, the roar of conversation abruptly stops. Before the first set is half over, everyone joins in. They clap hands, snap fingers, sing the familiar phrases of the solos, and occasionally a young lady is hoisted onto a table where she dances. The afternoon winds along its merry way. The temperature in the room rises and a dense cloud of smoke hovers above. At quitting time, Harold's fans won't accept it. They whistle, stomp their feet, and holler for "one more time". Inevitably Harold relents and the audience goes wild.

We hope we've captured the essence of Harold's popularity in this album. It's a combination of a great many things ... showmanship, mainstream, a rockin' beat, inhibition, and loudness. Most of all, it's fun ... fun for the listener, fun for the musicians.

The best of Harold's numbers have been recorded for this LP. Swingers like Railroad, Watermelon Man, and Dirty Red, which never quit; and ballads like You Know and For Your Love, which are handled in a delightfully different way. We've added some exciting and imaginative arrangements by Sandy Gish and even hand clapping and kids' voices. Listen to it. We think you'll know what we mean.

**Production Supervisor:** Robert W. Schachner  
**Engineer:** Lou Lombardi  
**Cover Photo:** Dan Quest  
**Back Cover Design:**  
 Burt Young Advertising Inc.




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## SIDE ONE

Railroad

The In Crowd

1 - 2 - 3

For Your Love

Watermelon Man

Bosa Nova Marina

(from the motion picture *A Moment of Truth*)

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## SIDE TWO

Dirty Red

Tell Him I'm Not Home

Bettlers Bluff

Something You've Got

You Know

(from the motion picture *Eccentric*)

Lover's Concerto

---

### Vocals:

"Tell Him I'm Not Home"

Nancy and Barbara Hershenson

"1 - 2 - 3"

The Miniatures

The MIMMO  
Sincerely  
Don Mimmo

STEREO

Lira  
Records  
DMLP 102



**COME ON MY LOVE**

**LUISA**

**I NEED YOUR TOUCH**

**I LOVE YOU, MUCHO, MUCHO**

**PIOGGIA, FUOCO E SOLE**

**IN OR OUT**

**DON MIMMO DEL SUD**

LIRA RECORDS

STEREO

DM-LP-102

# DON MIMMO del SUD

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SIDE 1

\*COME ON MY LOVE

\*\*BANG, BANG, BANG

\*I NEED YOUR TOUCH

\*\*LUISA

\*\*\*CORRI DA ME

\*\*\*\*IN LOVE AGAIN

SIDE 2

\*I LOVE YOU MUCHO MUCHO

\*\*PIOGGIA, FUOCO E SOLE

\*\*TU E IO

\*\*E' D'AMORE CHE HAI BISOGNO

\*\*IN OR OUT

\*\*SENTI

(BMI)

Music & Words by Don Mimmo

Arranged by:  
"ROGER HAWORTH  
"GIANNI ATERRANO  
\*\*\*ELVIO MONTI

Don Mimmo is an Italian, and like most of the Italians he sings love. He writes his own songs, music and words. His unique way of projecting makes him different from others. Natural, like breathing, he switches from one language to another, taking your imagination from land to land around the world.

"I love you Mucho Mucho" is a love song in four languages (Spanish, Italian, French and English). In "Come on my love" there is a phrase which says: "The train to the Heavenly Station won't run everyday as you know". In "Corri Da Me" (run to me) he says, "I'll make you smile again, I'll give you in one day all the love you've lost". "I need your touch": "Some people need drugs to get high, I need your touch".

In each of his songs there is love; sweet or bitter, it's always love. That's the Italian way!

# AMERICAN FOLK SONGS



SALLY BROWN  
LUCKY'S  
GAY SPANISH MAID  
DOWN BY THE GREENWOOD LANDING  
DRYMIN DOWN  
DRUMMER BOY OF WATERLOO  
OCEAN QUEEN  
BOOK BAY HILL  
SQUARING UP TIME  
AQUID JIGGING TIME  
SHE'S LIKE THE SWALLOW  
JACK WAS EVERY INCH A SAILOR  
HARD HARD TIMES  
GOOD SHIP JUBILEE  
TRINITY CAKE

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Produced by Lil' Jon  
Big Wheels  
Produced by Megahertz

B-Side

- Pimpin  
Produced by Lil' Jon  
Featuring B Ball & Jazzy Pha  
V.S.O.P  
Produced by Antwan Amadeus  
Mama Don't Cry  
Produced by Jason Brown  
Featuring Nicole Wray

From the Album All or N.O.thin • In Stores NOW !



**FUBU RECORDS**



# FUBU RECORDS



# FUBU RECORDS

NOLA

33-1/3 LONG PLAYING

# CANTOR PAUL NIEDERLAND

*To June & Edward  
with all good wishes  
Cantor Paul Niederland  
Vienna, August 1961*

## Hebrew, Yiddish and Israeli Songs

Accompanied by  
**Kapellmeister Norbert Pawlicki**  
Opera Vienna-Austria – Piano and Organ

Recorded in Vienna-Austria • Made in U.S.A.



Cantor Paul Niederland

# CANTOR PAUL NIEDERLAND

Accompanied by Kapellmeister Norbert Pawlicki – Opera Vienna-Austria – Organ and Piano

Selections Include . . .

## SIDE 1

- |                     |                |
|---------------------|----------------|
| 1. HASHKIVENU       | L. Lewandowski |
| 2. V'SHOM'RUV       | R. Hofstein    |
| 3. KIDDUSH (Sobbot) | Traditional    |
| 4. S'FIRAT HO-OMER  | Traditional    |

## SIDE 2

- |  |   |
|--|---|
| 1. RACHEL, QUAND DU<br>SEIGNEUR-HALEVY | From the opero "La<br>Juive" sung in Hebrew |
| 2. GAMAL GAMALI                        | Israeli Song                                |
| 3. V'ULAI                              | Israeli Song                                |
| 4. A DUDELE                            | Hassidic Song                               |

## HASHKIVENU

Prayer for Divine Protection: "Grant, O heavenly Father, that we may lie down in peace, and that we may rise up unto life . . . Shield us and remove from us every enemy, pestilence, sword, famine and sorrow . . . Spread over us the tabernacle of Thy peace."

## V'SHOM'RU: Exodus XXXI: 16-17

The Sabbath as Covenant between God and Israel: "Wherefore the children of Israel shall keep the Sabbath, to observe the Sabbath throughout their generations, for an everlasting covenant. It is a sign between Me and the children of Israel forever; that in the six days the Lord made the heaven and the earth and on the seventh day He ceased from work and rested."

## KIDDUSH: The Sanctification

Over a goblet of wine, symbolic of peace and joy, the Sabbath day is sanctified in a prayer affirming the divine origin of the Sabbath and expressive of gratitude for it.

## S'FIRAT HO-OMER

Counting of the Omer: "It is counted from the second night of Passover until the night before Pentecost, the Feast of Weeks. It serves to connect the anniversary of the exodus from Egypt with the festival that commemorates the giving of the Torah on Mount Sinai."

## . . . SIDE TWO . . .

### RACHEL, QUAND DU SEIGNEUR From the opero "La Juive"

The Aria of Eleazar in Act IV, where he quietly contemplates the twist of fate whereby he is compelled to sacrifice Rachel, one whom he has raised as his own and loves dearly.

## GAMAL GAMALI

"My Camel, My Camel." A song of a lonely camel driver in the desert singing of the companionship of his camel.

## V'ULAI — MAYBE

A young girl in the Kibbutz dreams of Kinereth: "Oh! My Kinereth, did you ever exist? Or were you just a dream of mine?"

## A DUDELE

A Dudele is an ecstatic and affectionate expression of love and faith in the Ruler of the World, whose presence is in all things, in all places and in all times.

## CANTOR PAUL NIEDERLAND

Paul Niederland, Cantor of Temple Beth El, Utica, New York, was born in Lithuania, brought up and educated in Germany. He received his musical training at the Staats Conservatory of Wuerzburg and the Landes Conservatory of Leipzig, Germany. He also studied voice with such famous teachers as: Kammersänger Hjalmar Arlberg, Prof. Richard Fischer, E. Possani, and in Milan, Italy with Maestra Vincenza Mano. Since his early childhood he sang in Synagogue Choirs. He received his cantorial training from Cantor Raphael Hofstein, Dresden, Germany and Oberkantor Nachum Wikomirski, Bielostock, Leipzig. Cantor Niederland gave concerts in Europe, Israel and the United States and sang on Radio and Television.



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VOLUME ONE  
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HAWTHORNE CABALLEROS — HAWTHORNE, NEW JERSEY

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Liner Art - Don Daber

Produced by - Richard L. Blake



STEREO  
"360 SOUND"

ANDRÉ PREVIN  
IN  
HOLLYWOOD

IT MIGHT AS WELL BE SPRING  
THE LAST TIME I SAW PARIS  
WE WERE IN A SHADOW  
THEME FROM  
'THE BEST YEARS OF OUR LIVES'  
REMEMBER  
GIGI  
FASCINATION  
LAURA  
THE SPOUND TIME AROUND  
I'M A DREAMER AREN'T WE ALL?  
SONG FROM TWO FOR THE  
SEE-SAW (La Señorita Cinc)  
THEME FROM IF MA LA DO OCE  
(Look Again)

ARRANGED  
AND  
CONDUCTED  
BY  
JOHNNY WILLIAMS

McGraw-Hill, Inc., has been the ultimate in recording equipment. Any report of recording activity has been continually超过的 by Colman, B&W, engineers and customers, using the listening with gloriously true to life **echo** sound. It is as if one were sitting in the same theater at an open-air concert.

Colman's stereo system, equipped with uniform sound characteristics and

are equipped with a sixteen-channel console and custom-calibrated multi-track

mix indicators, represents another **hi-fi** Colman's line specifications. The executives said we thought the **hi-fi** model had a natural sound, independent upon the orchestra, the artist and the control of the audience of the record. The source of the microphones are the Sennheiser Neumann's U87 U89 U92 and U93. The microphone signal is sent to a Colman's high-gain tape recording medium signal to record voice or music is used. Such tape of great quality and reliability adds to the dimension of the sound.

The reduction of the original multi-track tape to the final master tape is per-

formed on existing consoles built-in or Colman's engineering staff to insure that no tape is any longer than necessary. All of the tape is taken in magnetic tape. A Westrex 1/2" tape master recording is made. This is later recorded with automatic variable pitch and reverb, and then the final tape is made. The final tape is recorded on a Colman's **hi-fi** tape recorder. It is only after the recording has been made that it is tested in a Colman's studio. This is the first step in the final test in a Colman's studio. This gives the final quality of the material. In the end, each studio has its own way of doing things, but Colman's studio has found a methodical sound that originally recorded on the microphone.

# ANDRÉ PREVIN IN HOLLYWOOD

Arranged and Conducted by Johnny Williams

Produced by Ed Kleban

In this, the most recent of his many albums, André Previn has chosen to present an historical anthology of "theme music" from motion pictures, covering a span of some thirty-four years of film-making. Or, to lapse momentarily into the realm of statistics, from "Sunny Side Up" (1929) to "Irma la Douce" (1963).

With but few exceptions, everything in ANDRÉ PREVIN IN HOLLYWOOD has been recorded before—not only once, but many times. So often, in fact, that the producer has had to go back to the original to make do.

"Oh, no again!" he sighs. "In this, in my more-than-slightly prejudiced opinion, would be a grave error because André's tasteful and sensitive presentation adds up, in every instance, to what amounts to a definitive version, not just another addition to the already overlong list of albums which might well be titled "Music Not to Listen to Music By." So do listen, please—and enjoy.

Framed by a beautifully balanced combination of strings, horns and woodwinds, André's piano tone fairly glows with a warmth and lyricism entirely appropriate to the unashamedly romantic nature of the material.

**Gigi**, the lovely title song from lyricist Alan Jay Lerner and composer Frederick Loewe's charming fable about youth and love in the Paris of 1900, is just about as perfect a symbol for the over-all mood of the album as one could wish. The vocal horn line and the delicate piano filigree are like the tenderest of embraces, depicted in sound.

David Raksin composed the title theme for "Laura" in 1944, and the song has been recorded on more labels, and by more artists, than any other song in anybody's catalogue, excepting only "Stardust." Although I haven't heard them all, I doubt whether any of the two hundred and fifty-odd previously recorded versions has the very special lustre of this one.

**Fascination** dates from 1904, and for many years Marchetti's song was a standard repertoire of salons which used to play behind the polished palms in upper-bracket hotel dining rooms back in the days before Muzak. Ultimately, worn out by overexposure, **Fascination** languished in obscurity until 1957, at which time it was granted a new lease on life in Billy Wilder's film, "Love in the Afternoon." André's deft treatment here has the proper Continental elegance.

**I'm a Dreamer (Aren't We All)**, is from "Sunny Side Up," one of the pioneering musicals from the early days of sound films. Unless my memory is at fault, this one was sung by Janet Gaynor, ac-

Gigli  
Laura  
Fascination  
I'm a Dreamer, Aren't We All?  
Theme From "The Best Years of Our Lives"  
The Last Time I Saw Paris

Theme From "Irma la Douce" (Look Again)  
We Kiss in a Shadow  
It Might as Well Be Spring  
Hi-Lili, Hi-Lo  
The Second Time Around  
Song From "Two for the Seesaw" (A Second Chance)

Monaural—CL 2084  
Stereo—CS 8834



(put-on—this) by a zither. André's disarmingly luscious performance happily eschews the too obviously schmaltzy. Also, no zither.

The **Theme From "The Best Years of Our Lives"**, by one Hugo Friedhofer, is from Samuel Goldwyn's 1946 film classic. This is the only selection in the album composed as straight movie music, with no thought as to its commercial possibilities out of context. André's rendition captures the gentle Americana of the original, the composer is properly appreciated.

André's unorthodox handling of Jerome Kern's **The Last Time I Saw Paris** (from the 1941 film, "Lady Be Good") comes as a complete surprise. On the up-tempo side, and ever-so-delicately funky, his version still manages to retain Kern's feeling of nostalgia for "The City of Light."

Utterly Gally and utterly charming, André Previn's **Look Again** (from "Irma la Douce") might conceivably reach the heights of popularity attained a few years ago by George Auric's "Song From Moulin Rouge."

Another Richard Rodgers classic, **We Kiss in a Shadow** (from "The King and I"), completely avoids all the clichés supposedly evocative of the Orient. It is performed with a heady exult all its own.

**It Might as Well Be Spring**, is from Richard Rodgers and Oscar Hammerstein's only solo-co-written directly for a movie, "State Fair" (1945; re-filmed in 1962). Rodgers' music has subtle qualities too often either ignored or overlooked in performance. As played by André, the spirit of youthful longing is ever-present, which is exactly what the composer intended.

Bronislau Kapr's hardy perennial from "Lili" or **Hi-Lili, Hi-Lo** receives an amazing workout, very much in the style of a transcription by famed pianist Leopold Godowsky. I say "amazing" with good reason, since André came up with this particular treatment right off the top of his head, after two previous and entirely different versions had failed to satisfy him. I was present at the recording session; otherwise I mightn't have believed it myself.

I have a sneaking suspicion that the inclusion of **The Second Time Around** (from Jimmy Van Heusen's score for "High Time") is deliberately calculated to force the listener into rushing right out and picking a fight with his chick, just for the pleasure of the subsequent reconciliation.

André has a remarkable flair for writing ballads such as **A Second Chance**, from his score for "Two for the

Seesaw." Highly sophisticated, and on the far-out side, the chances that hardly anyone's going to be able to whistle it after the first hearing. Still, the same may be said of the score, which was composed by such wizzes as Harold Arlen, George Gershwin, Porter, Vernon Duke and David Raksin, to name but a few. Despite the fact that they are slow starters, such songs are blessed with a lot of staying power and often become standards long after the songs in the top forty have gone.

Ours is an age of specialization when most men are highly proficient at something to the exclusion of practically everything else. Although completely a child of his time, André Previn is a bit of a paradox as well, since his many-faced talents mark him as representative of a type which, though never completely extinct, was nonetheless far more common during the 17th and 18th centuries, when musicians strove to attain perfection in all aspects of their craft.

André's musicality demonstrates a strong kinship with that of his illustrious forebears. As an instrumentalist, he is as much at home with the music of Bartók, Prokofiev, Hindemith or Ravel on the concert platform as he is with hard bop or balladry in some smoke-filled boîte. As a conductor, he has faced hard-bitten veterans of major symphony orchestras with the same equanimity and assurance he displays at a radio recording session. As a composer, he excels in almost everything—operas, ballet music, symphonies and chamber works, pop tunes of all kinds.

You name it. I suspect that the only reason that he has not, as yet, written either an opera or a mass is because nobody has asked him to. However, tomorrow may change that. I might also mention that in addition to his musical attainments, he is brilliantly articulate in three languages, has an acquaintance both wide and deep in the realm of literature and is a highly knowledgeable connoisseur of contemporary painting.

Some years ago, a colleague of André's remarked: "With so much talent, it would be no effort at all to hate him, only one never does. He's such a nice guy." With which opinion I am obliged to agree entirely. Like I dig him the most.

André generally makes his own recording arrangements. However, in this instance, he enlisted the formidable arranging talent of Johnny Williams. Johnny, like André, is a quadruple threat man, functioning brilliantly as a composer, conductor, arranger or pianist. The rapport between these two outstanding talents is truly a joy to hear. HUGO FRIEDHOFER

SIDE A: CHG (Chappell & Co., Inc. (ASCAP))  
LAURA: Buddah Music Corp. (ASCAP)

FASCINATION: Columbia Music Corp. (ASCAP)

I'M A DREAMER, AREN'T WE ALL?: Odeon, Brown & Henderson, Inc. and Rossington, Inc. (ASCAP)

THE THEME FROM "THE BEST YEARS OF OUR LIVES": George Simon, Inc. (ASCAP)

THE LAST TIME I SAW PARIS: T. H. Hunt Co. (ASCAP)

THE SELECTIONS ARE FOLLOWED BY THEIR PUBLISHERS AND TIMINGS

SIDE B: THEM FROM "IRMA LA DOUCE" (Look Again): Fortune Music Corp. and United Artists	2:27
WE KISS IN A SHADOW: Vibraphone Music Inc. (ASCAP)	2:17
IT MIGHT AS WELL BE SPRING: Fortune Music Corp. (ASCAP)	2:23
HI-LILI, HI-LO: Robert Music Corp. (ASCAP)	2:26
THE SECOND TIME AROUND: Fortune Music Corp. (ASCAP)	2:39
SONG FROM "TWO FOR THE SEE-SAW" (A Second Chance): United Artists Music Co., Inc. (ASCAP)	2:39

14 44

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BY AND BY

The Supreme Angels



# BY AND BY



"Here we're often tossed and driven on the restless sea of time,  
rolling clouds and howling tempest oft succeed a bright sunshine.  
In that land of perfect day, when the mist is rolled away,  
we will understand it better by and by.  
We're often destitute of the things that life demands,  
want of shelter and of food, with thirsty hills and barren land,  
but we're trusting in the Lord, and according to His word, we  
will understand it better by and by.  
By and by, when the morning comes,  
When all the saints of God are gathered home, we'll tell the story  
how we over-came, and we'll understand it better by and by."



## SELECTIONS

BY AND BY

- YOU OUGHT TO LOVE HIM
- THE LAST MILE OF THE WAY
- THE ASSASSINATION
- A MOTHER IN ZION
- HOW I GOT RELIGION
- PRECIOUS MEMORIES
- PASS ME NOT
- THE STORM OF LIFE
- HE'LL UNDERSTAND AND SAY WELL DONE



PRODUCED BY SHANNON WILLIAMS FOR NASHBORO RECORD COMPANY  
COVER DESIGN DAN QUEST AND ASSOCIATES INC.  
RECORDED IN WOODLAND SOUND STUDIOS, NASHVILLE, TENNESSEE  
BY AND BY AND YOU OUGHT TO LOVE HIM RECORDED  
AT TRIANGLE SOUND STUDIOS, TUPELO, MISSISSIPPI  
UNDER THE DIRECTION OF LARRY LAINE

STEREO

# Traditional New Orleans Jazz



AS FEATURED AT  
**heritage hall**

Dulai 800



# Traditional New Orleans Jazz

## SIDE 1

1. WE DANCED AT THE MARDI GRAS—MILLER MUSIC—ASCAP  
(J. Mercer / A. Opler)
2. IF EVER I CEASE TO LOVE—TRADITIONAL
3. THE SAINTS—TRADITIONAL
4. MUSKRAT RAMBLE—GEORGE SIMON, INC.—ASCAP  
(R. Gilbert / E. Ory)

## SIDE 2

1. 2189 RAG—TRADITIONAL
2. TISHMINGO BLUES—E. B. MARKS—BMI  
(S. Williams)
3. DIPPER MOUTH BLUES—INTERNATIONAL MUSIC, INC.—ASCAP  
(E. Ory)
4. PETITE FLEUR—HILL AND RANGE—BMI  
(S. Bechet)
5. ORY'S CREOLE TROMBONE—MELROSE MUSIC CORP.—ASCAP  
(E. Ory)

Rumor has it that the infectious music that is New Orleans Jazz is almost a thing of the past—that, when the last of the "old timers" has laid down his horn, the sounds that have been universally identified as New Orleans' own, will be no more.

Not so—New Orleans music today is more alive, more vibrant than ever. Anyone who has second-lined a parade lately, or visited one of the jazz halls in the French Quarter, knows that the beat and the harmonies still fill the soft New Orleans night with the melodies known and loved the world over.

The musicians on this album have been playing New Orleans jazz since their childhood—leaving New Orleans now and then to tour with various groups to every part of the country—but always returning to the "Birthplace of the Blues".

All forms of jazz were derived from this music, and fine men such as Dizzy Gillespie, Teddy Wilson, Gene Krupa, Barrett Deems, Dave Brubeck and many others, proudly trace their individual growths back to the beautiful fluid, intricate yet basic, style of musicians such as these.

Waldren "Frog" Joseph has taken his trombone and gone forth to play all over the world. In February, 1967, he was chosen to accompany a New Orleans group on a month long tour of our bases in Vietnam. He has worked with most of the jazz greats, recorded with them and appeared in a movie, as yet unreleased in this country, with Al Hirt. This is a dynamic man who copes with life with quiet humor. He had a secret dream for many years—a dream that one day the chance would come his way to record an album of his own—using the material and musicians of his own choosing. It took a long time, but the opportunity presented itself and Frog was ready.

Jack Willis, the greatest and most under-rated trumpet man in New Orleans today, is a childhood companion of Frog's. He too, has done the circuit, the one-night stands, the riverboats, the clubs, the long months away from home. Jack set to work arranging the numbers, and he came up with one of his own composing, naming it "2189" Frog's house number in New Orleans. It is a fine tune, done in the solid ensemble style which was early jazz before the northern bands of the era started the practice of a solo by each man on each number. Musicians originally played together—trumpet leading and trombone and clarinet playing counter point around,

over and below, but always with a subtle blending of harmonies that is all too seldom heard today. This has been recalled on this album and the result will, rich and satisfying.

The Frog and Jack, the obvious choice on clarinet is Louis Cottrell. This man who plays with lyric classic simplicity, led the group on their tour of Vietnam, the first New Orleans jazz group to be chosen. Louis has done his share of traveling; from the frantic, exhausting one-night stands in out-of-the-way places to engagements at Jazz Festivals and the New York World's Fair, the big, smiling man has captured all who have heard him.

Musicians know that a band is only as good as its rhythm section. A ragged tempo, or emphasis misplaced on a beat, reduces a front line to a frustrated, disorganized group. The drummer, from his seat on his small stool, is the focal point around which they build their patterns, securing in the knowledge that the man with the beat is with them all the way. Louis Barbarin plays music on his drums and when he takes a solo you can sing to his rhythm. His is not the series of heavy crashing thuds often associated with jazz drummers, but a firm, almost a light, staccato sound, exciting in itself and exhilarating to the band.

Without a bass there is something missing in a New Orleans Jazz band. There is nothing missing when Placide Adams throws back his head and lets go with the deep tones that only he gets from his bass fiddle. He is the sustaining link between the drum and piano against which the horns play—never obvious, never resting—providing a rich carpet for the front line. Placide is a great favorite in Japan and is planning a third tour in that country.

There is no touch on the piano like that of Jeanette Kimball. Once you have heard it you will not forget it. Her incredible right hand and striding left have been a part of the music scene since she was a very young girl. Miss Kimball has traveled in the States and overseas with the Albert "Papa" French Band, and has recorded with many fine New Orleans groups.

These are the musicians who made this album—who bring you the theme song of Carnival time—of Mardi Gras—"If Ever I Cease To Love", played constantly during Carnival but rarely recorded—who lend their own touch to New Orleans' own "Saints" and who have made writing these liner notes a labor of love for me.

Joe Anderson

# PROKOFIEV: PETER AND THE WOLF, OP. 67

conducted and narrated by Leonard Bernstein

# TCHAIKOVSKY: NUTCRACKER SUITE, OP. 71A

Leonard Bernstein conducting the New York Philharmonic

In 1936, the 46-year-old Prokofiev composed *Peter and the Wolf*, one of the most ambitious pieces ever written for children. Schumann had written piano pieces for them and Humperdinck had composed an enduring children's opera, but an orchestral piece for children combining music and spoken text was an entirely new venture. An experiment such as this suited Prokofiev's temperament. The composer prized novelty greatly in his music. "I do not want to wear anyone else's mask," he said in an interview here in the United States. "I want always to be myself."

*PETER AND THE WOLF* displays an innate understanding of a child's musical tastes and sense of humor. Indeed, the vivid animal portraits in *PETER AND THE WOLF* have led commentators to label Prokofiev the Walt Disney of the musical world. Children accord it their highest praise—enthusiastic praise.

Composer Prokofiev, who had from his children a flair for the drama, also wrote the story of little Peter's encounter with the wolf. He assigned to each character in the tale a corresponding instrument and leitmotif: the flute is the Bird, the oboe the Duck, the clarinet played *staccato* in the low register is the Cat, the bassoon is Grandpa, three French horns are the Wolf, the string quartet is Peter, and the kettle-drums and bass drum are the hunters' rifle-shots. Prokofiev adroitly constructed the story so that as it progresses, the leitmotifs develop into a symphonic structure...indeed, a very intriguing lesson in instrumentation.

The story begins as Peter, portrayed by the strings, prances into the meadow where he encounters first the Bird, then the Duck. As he greets them, the melodies associated with each are heard, first in combination with Peter's string melody, then, as the strings fade, in duet. Soon the Cat enters; Peter warns the Bird, the Duck chides the Cat and the music becomes more complex still. Many combinations of melodies are yet to be heard as Peter proceeds to outwit the Wolf before his proud Grandpa and his admiring animal friends.

The engrossing tale ends in a superb triumphal march in which all the representative instruments participate, as Peter and his friends lead the captured Wolf to the zoo.



TCHAIKOVSKY WAS EXHAUSTED FROM OVERWORK WHEN THE DIRECTORATE OF THE St. Petersburg Opera House commissioned him to write a ballet for one of the tales of E. T. A. Hoffmann entitled "The Nutcracker." He wrote to

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his brother in January of 1891: "Shall I give up the idea of wandering abroad or not? Is it wise to accept the offer of the Opera directorate? My brain is empty; I have not the least pleasure in work." He added, "I feel the absolute impossibility of depicting in music the 'Sugar-Plum Fairy.'"

Fortunately, Tchaikovsky accepted another invitation to go abroad—this time to the United States—for during the very successful tour his enthusiasm revived and he began his sketches for the *NUTCRACKER BALLET*. The return trip was also fortunate, since it helped him out of his "Sugar-Plum Fairy" dilemma. Lawrence Gilman writes that Tchaikovsky discovered the recently-invented celesta when he stopped in Paris on the way home to Russia. He wrote to his publisher immediately that it was "something between a piano and a glockenspiel," and that it had a "divinely beautiful" tone. He asked the publisher to procure one for him but to keep it quiet for fear that "Rimsky-Korsakov and Glazounoff might hear of it and make use of it before I do." Through Tchaikovsky's genius, the celesta has become famous as the blithe, dainty Sugar-Plum Fairy.

After completion of the *NUTCRACKER BALLET* in the fall of 1891, Tchaikovsky proceeded to fashion some of its sections into a suite. The middle section consists of six "Danse caractéristiques," a "March," "Dance of the Sugar-Plum Fairy," "Russian Dance—Trepak," "Arabian Dance," "Chinese Dance," and "Dance of the Reed-Pipes." To complete the Suite, Tchaikovsky composed an overture and the concluding "Waltz of the Flowers."

The *NUTCRACKER SUITE* was first performed on March 19, 1892, at the St. Petersburg Opera House with the overwhelming approval of its audience—an indication of the subsequent universal popularity of this musical fairy tale.

The story of the ballet takes place after a Christmas party at which little Marie has received many gifts. Her favorite is a nutcracker shaped like the head of an old man with massive jaws. That evening, after everyone has gone to sleep, Marie creeps downstairs to discover that her presents have come alive and that they are being attacked by an army of mice. The Nutcracker, leader of the presents, challenges the Mouse-King and is having quite a struggle when Marie throws her shoe at the mouse to repel the attack. The mice scatter and the Nutcracker is suddenly transformed into a handsome Prince. He invites Marie and her friends to the delightful candy-land of the Sugar-Plum Fairy where they witness exotic dances from many lands, ending with every little girl's special delight, the "Waltz of the Flowers."

Library of Congress catalog card numbers R60-1333 and 1334 apply to this record.

SIDE I PETER AND THE WOLF. . . . .

THE SELECTIONS (PUBLIC DOMAIN) . . . . . 27:18

ARE FOLLOWED BY THEIR TIMINGS

SIDE II NUTCRACKER SUITE

MINIATURE OVERTURE  
DANSES CARACTÉRISTIQUES  
WALTZ OF THE FLOWERS

3:16

11:27

6:24

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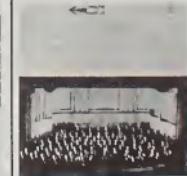
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Bobby Avila Sr.  
Guitar - Lead  
Vocal Arrangements by Jackie Felix  
Vocal Programming by Jackie Felix, James (D.C.)  
Wilson and Jameson Felix

There you will right through the door  
The way you look at me, I can't help but smile  
Nobody says the baby has got a hold on me  
Nobody does the things you do, it's a fact of life you see

UNCONTROLLED MESSAGE  
I've got a feeling  
Hoping someday, we'll be  
Caught up in theapture of today  
You have me

#### CHORUS 1

Dances, you have me on  
I jump out of my skin, look at the shape I'm in  
Baby, want to hug you again  
You have me  
Here sweet in talkin' about  
Your love ready to mix me on  
The way you walk, and talk yourself  
You're the one I want to have  
You're the star of our show  
I don't mind baby, that's alright with me  
Just like you, I'm a real live news  
Yes no my girl, I never pay  
  
I'm so excited, oh yeah  
I never want to let you go  
Never want to change a day  
Cause I can wear a million rings, don't you know?

#### CHORUS 2

Ooooh, you turn me on  
Lump out of my skin, look at the shape I'm in  
Baby, want to hug you again  
You turn the on  
Here's what I want to shout  
You have me ready to mix me on  
  
Huh?  
Huh, it's okay, I've been thinking about you, all day long,  
Huh?— Oh ya  
Yeah, you're the one I want to have,  
I sort you say that to all the girls.

#### REPEAT CHORUS

#### DRAMA COME TRUE

Mixed by Robert Brown  
Engineered by Al Richardson  
Drums by Bobby Ross-Avila  
Inter vocals Sampling by Al Richardson  
Keyboards Bobby Ross-Avila  
Machinery by Al Richardson  
Solo Solo by Bobby Ross-Avila  
Vocal Arrangements by James Felix  
Mixer, Mastering and Programming by D.C. J. Wilson,  
Jackie Felix and Jameson Felix

I've got a lot of hopes and a lot of dreams  
That no one can erase  
Even though my memory  
This beauty needs to be in your heart, he's a place soft

It was like a feeling, I can't explain  
As if my very soul reacted to you say  
God bless you, play your music, in every way  
Thank you for the dream, the beauty you've given me today

#### CHORUS

Dream come true, it's my desire come true  
I just wanna dance my music with you  
Dream come true, it's my desire come true  
I want to be a shining star, take my place near and far

Mistakes with a guitar is something part of my head  
Still know it's a long way to the top  
But all I need is for someone to have a little faith in the  
Unknown, and I'll make it to the top

My dream a long way, be strong and believe  
Some people gonna take, some day it's true  
My brother said Bro, don't you worry about a thing  
The man upstairs has given you more than just a dream

#### REPEAT CHORUS

In my dreams the music starts to me  
Wings fly, I'm flying, I'm flying  
To see your name, thoughts, what a dream that's what it be  
To home it's just a fantasy, to me it's more like a reality

#### REPEAT CHORUS

#### DRUGS AND MY THANG

Mixed by Robert Brown  
Engineered by Al Richardson  
Keyboards Bobby Ross-Avila  
Vocals by Jackie Felix, Jameson Felix  
Background Vocals Bobby Ross-Avila  
Vocal Arrangements by James (D.C.) Wilson,  
Jameson Felix and Jackie Felix

Everywhere you go, I see you and hear you  
Che che che the EV news, lots of 'em on air abuse  
Drivin' Reaway, listen to any radio  
Intercepting my favorite song, looks like someone else  
Is gone

Babies and kids are been today  
Rocked on a need, what's there to say  
People are talking, commentin' on guitars  
There's a gift in be a hammer way, no stop it right here  
today

#### CHORUS 1

Drugs and my thang, you know it's what I sayin'  
They's gotta rock your brain, drivin' abuse  
Drugs and they's sing, take what I'm sayin'  
What's there to say, you know it's what I sayin'  
You is the drug, you is the hammer

Gang wars on drugs are what I want on  
Interceptions and people are shot down, no firing  
no war  
The war that cancer and AIDS is killin' us all over the world  
Well an' I drops a litter too? What are we gonna do?

Let's make a stand, hand in hand  
We fight the fight together, until it's divided  
Let's make a stand, hand in hand  
Put your faith in me, and I gonna do the real

#### REPEAT CHORUS

Don't be afraid, it's a terrible thing  
It still gets you high, and fixes you brain  
Drugs may take your life, drugs don't care  
You know what I'm sayin' it's what I want to share

Se, if you can't get it, then need some help  
It still gets you high, and fixes you brain  
If you haven't got started, and drugs are your  
mind

Be a smart, and say no, cause your life is on the line

#### CHORUS 2

Drugs and my thang, you know it's what I sayin'  
They's gonna rock your brain, drivin' abuse

Drugs and they's sing, take what I'm sayin'  
Reckless, you think, and leaves you cold

Takes your life, before you know

So you wanna do drugs  
So you wanna get high  
Any down low to do

#### REPEAT CHORUS

I want you  
Ha ha ha  
Ha ha ha

#### POP IN FLIGHT

Mixed by Robert Brown  
Engineered by Al Richardson  
Drums by Bobby Ross-Avila  
Keyboards Bobby Ross-Avila  
Vocals by Jackie Felix, Jameson Felix  
Background Vocals Bobby Ross-Avila and  
Bobby Ross-Avila  
Vocal Arrangements by James Felix  
Mixer, Mastering and Programming by D.C. J. Wilson,  
Jackie Felix and Jameson Felix

Ran through the roof, I'm a cloud  
He is a rock, she is a rock, as an ocean rock  
I'm a rock, she is a rock, created the everything  
That we make to be

#### CHORUS 1

Whooshin' Pop in flight  
Everyone's flying, you're in a roll, big deal  
When I'm flying in this world of sun  
My Pop's right, yeah, you can't sight

Ever since I was a child, my brother and me  
With wings, we're flying, we're flying  
Don't you know we could do all possible  
God, Pops and me, and a whole lot too see

#### REPEAT CHORUS

#### CHORUS 2

Who's a wingin' in the air  
Who's a wingin' in the air, I hear him so  
My Pop's right, yeah, you can't sight

And I remember one day, he told me  
You can do what you want to be  
If you put your mind to the best  
God, Pops and me, and a whole lot too see  
So do you want a lever or best

#### REPEAT CHORUS

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Executive Producer Bobby Avila, Dr. Terence  
Produced by Al Richardson and Eye C.R.A.P. Productions  
Produced by Bobby Avila, Sr.

Arranged by Bobby Avila, Sr., James Felix and Al  
Richardson

Production Coordinator Angela Ward  
Recorded at Big Recording Studio's  
Engineer Al Richardson

Mixed at Studio Masters  
Engineer Robert Brown

Mastering Record Studio  
Engineer Larry Ferguson  
Associate Engineer Daniel Schuch

All artwork by Bobby Avila

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Spec thanks also to Yamaha use of their  
equipment

Mastered by Bernd Gründzhan

Brandon Rayfield appears courtesy of Nova Records  
Thanks to the New York City Shelters all their support,  
patience and love. God bless all

I want to gear the power my Lord Jesus Christ  
Gives me the talent and intelligence to sing and speak  
and I thank you for giving me a life who I say is better  
so many people in this world. I ask when you sing  
the love and support we have had from my mother  
and brother

I dedicated this album to my beloved grandmother, Mrs. Ross,  
who never met her but always thought about her through my father,  
and his wife, Mrs. Linda Brown, who I love very much.

Thank you, RCA Records for giving me the opportunity  
of a lifetime to share my music with the world. Skip  
Miller, Angie, Bobbi Sanders and Gary O'Dell. God  
bless you all.

We must all remember them after the open days  
Steak and a hot foot, Angel and Isha be opened  
anytime, the door is always in the singing  
Matthew

77

Special thanks to James Felix for my vocal training  
May God see your higher light. God bless you  
Special thanks to Al Richardson for all his creative  
ideas. Thanks so much Al!

Special thanks to Johnn Arriaga for Spanish  
arrangement on "I Want You To Go"

Special thanks to family and friends on "Drugs And  
My Thang"



*Interview with*

# WILLIAM O. DOUGLAS

Associate Justice,  
U. S. Supreme Court

*produced by Howard Langer*



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Interview with

produced by Howard Langer

# WILLIAM O DOUGLAS

Associate Justice, U. S. Supreme Court



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#### + 5505 CAMPAIGN '56—SOUNDS OF AN ELECTION YEAR.

Docu. rec. of Eisenhower-Stevenson campaign highlights, ed. by Howard Lamar & Charles Blitzer; prod. by Douglas R. Daniels. Speech exc., etc. 1-12" LP-\$5.79

#### + 5512 THE MINORITY PARTY/NORMAN THOMAS.

Prod. by Howard Langer; feat. interview with N. Thomas; inc. role of the third party, the two-party system; more. Text.

1-12" LP-\$5.79

#### + 7350 INTERVIEW WITH WILLIAM O. DOUGLAS.

Associate Justice U.S. Supreme Court. Prod. by Howard Langer. Inc. personal philosophy, travels, & discussion on function & routine of Supreme Court; more. 1-10" LP-\$4.15

#### + 7352 INTERVIEW WITH SENATOR MARGARET CHASE SMITH.

Prod. by Howard Langer. The senior Senator from Maine (& 1964 GOP Presidential nominee) views her role & work in the Senate & gives advice for young people.

1-10" LP-\$4.15

#### + 7355 INTERVIEW WITH JAMES A. FARLEY.

Prod. by Howard Langer. The "practical politician" discusses Amer. politics, "the machine"; more. 1-10" LP-\$4.15

#### 5249 (AMERICAN) SOLDIER SONGS.

Sung by Hermes Nye with guitar; war ballads from Amer. Revolution through Korea. *The Battle of Saratoga, Oh! Sara Jane, & I Got Sixpence.* 1-12" LP-\$5.79

#### 5801 AMERICAN HISTORY IN BALLAD & SONG Vol. 1.

For social studies; prep. by Albert Barouh & Theodore O. Cron; 24-pp. teaching guide. Chronologically from colonial Amer. to growth of the U.S. as a world power. Singers inc. Pete Seeger, Hermes Nye, Ed McCurdy, Woody Guthrie, & Wallace House. 3-12" LPs-\$17.37

#### 5802 AMERICAN HISTORY IN BALLAD & SONG Vol. 2.

For sr. h.s. social studies; prep. by A. Barouh & T.O. Cron; inc. instruc. text. Inc. cultural, economic, political, & international democracy. Singers inc. W. Guthrie, Pete Seeger, others; voices of F.D.R., J.F.K., & E. Hemingway. 3-12" LPs-\$17.37

#### + 7402 WHO BUILT AMERICA?

American history through its folk songs; colonial to world power. Intro. by Beatrice Landeck; sung by Bill Bonvyn with guitar. Inc. *Waly Waly, Auction Block, Shoot the Buffalo, & Drill Ye Tarriers*; more. Elem. grades. 1-10" LP-\$4.15

STAR (+) indicates record appearing on one or more professionally recommended lists.

## AMERICAN HISTORY IN BALLAD & SONG

#### + 4530 FOLK MUSIC U.S.A.

Compiled by Harold Courlander & Moses Asch; docu. notes by Charles Edward Smith; inc. 25 mus. ex. of blues, work, children's, shanty, ballads, & other songs & singing styles; var. artists from Alaska to the Virgin Islands. 2-12" LPs-\$13.58

LITHO IN U.S.A.

70000 2 30000 150

# BESSIE SMITH

VOLUME TWO



j. c. holmes blues

nashville woman's blues

send me to the 'lectric chair

weeping willow blues

sobbin' hearted blues

i ain't gonna play no second fiddle

them's graveyard words

preachin' the blues

Jelly Roger 5003



NONBREAKABLE LONG PLAYING MICROGROOVE





# **SONGS and DANCES of ARMENIA**

DANCE SONGS • FOLK SONGS • LOVE SONGS

FOLK DANCES • ROUND DELAYS • RECORDED IN ARMENIA

FOLKWAYS RECORDS & SERVICE CORP. N. Y. FP 306



FOLKWAYS RECORDS ALBUM NO. FP 806

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# SONGS and DANCES of ARMENIA

DANCE SONGS • FOLK SONGS • LOVE SONGS  
FOLK DANCES • ROUNDLEAYS • RECORDED IN ARMENIA

FOLKWAYS RECORDS  
10" 33 1/3 RPM LONG PLAYING

- FP 1 SQUARE DANCES WITH PIUTE PETE  
FP 2 WHO BUILT AMERICA[FOLKSONGS COLL.]  
FP 3 DARLING COREY WITH PETE SEEGER  
FP 4 TAKE THIS HAMMER WITH LEAD BELLY  
FP 5 SONGS TO GROW ON,VOL.1,WOODY GUTHRIE  
FP 7 SONGS TO GROW ON,MUSIC TIME,W.C.BAILEY  
FP 8 CALYPSO AND MERENGUES  
FP 9 ALL DAY SINGIN', ADELAIDE VAN WEY  
FP 10 LONESOME VALLEY[FOLKSONGS COLL.]  
FP 11 DUST BOWL BALLADS, WOODY GUTHRIE  
FP 12 CHINESE CLASSIC MUSIC [NATIVE INST.]  
FP 14 ROCK ISLAND LINE, WITH LEAD BELLY  
FP 15 SONGS OF MEXICO,TRIO AGUILILLAS  
FP 16 SPANISH GUITAR SOLOS, C. MONTOYA  
FP 17 SCOTTISH BAGPIPE MUSIC  
FP 18 IRISH POPULAR DANCES  
FP 19 SEA SHANTIES AND LOGGER-MEN SONGS  
FP 20 SONGS TO GROW ON,VOL.2,SCHOOL DAYS  
FP 21 SEEDS OF LOVE, ANDREW ROWAN SUMMERS  
FP 22 COWBOY BALLADS, CISCO HOUSTON  
FP 24 LEAD BELLY LEGACY,VOL.3  
FP 25 CANTORIALS WITH DAVID KUSEVITSKY  
FP 26 JEWISH FOLK SONGS WITH MARK OLF  
FP 27 SONGS TO GROW ON,THIS IS MY LAND  
FP 28 NEGRO FOLKSONGS, THE FOLKMASTERS  
FP 29 FOLK SONGS FROM FRENCH CANADA, ALAN MILLS  
FP 30 FNTS.JAZZ,VOL.1,BABY DODDS DRUMS  
FP 32 FNTS.JAZZ,VOL.3,REHEARSAL,M.L.WILLIAMS  
FP 33 FNTS.JAZZ,VOL.2,REHEARSAL,TATUM TRIO  
FP 35 SONNY TERRY,HARMONICA&VOCAL SOLOS  
FP 36 MORMON FOLK SONGS, L.M. HILTON  
FP 38 YUGOSLAVIAN FOLK SONGS AND DANCES  
FP 39 ARMENIAN FOLK SONGS AND DANCES  
FP 102 FOLKTALES FROM INDONESIA IN ENGLISH  
FP 103 FOLKTALES FROM WEST AFRICA IN ENGLISH

- 12" 33 1/3 RPM LONG PLAYING  
FP 51 DANCE A LONG-RHYTHMIC EXERCISES  
FP 52 EXOTIC DANCES, LA MERI COLL.  
FP 53 JAZZ,VOL.1,THE SOUTH,C.E.SMITH  
FP 54 RUSSIAN CHORAL MUSIC  
FP 55 JAZZ,VOL.2,THE BLUES,F.RAMSEY  
FP 56 OLD HARP SINGING,EASTERN TENNESSEE  
FP 57 JAZZ,VOL.3,NEW ORLEANS,F.RAMSEY  
FP 59 JAZZ,VOL.4,JAZZ SINGERS,F.RAMSEY  
FP 61 HYMNS & CAROLS, ANDREW ROWAN SUMMERS  
FP 63 JAZZ,VOL.5,CHICAGO, F. RAMSEY  
FP 64 UNQUIET GRAVE, ANDREW ROWAN SUMMERS  
FP 92 READINGS FROM THE RAMAYANA AND THE  
BHAGavad GITA,BANSKRIT & ENGLISH  
FP 93 MEETING OF THE JAMES JOYCE SOCIETY  
INCLUDING READINGS FROM "FINNEGANS  
WAKE" AND EXPLANATIONS BY PROF.  
JOSEPH CAMPBELL AND JAMES JOYCE  
READING FROM "ANNA LIVIA PLURABELLE"  
FP 94 MEETING OF THE JAMES JOYCE SOCIETY  
INCLUDING IMPRESSIONS OF JOYCE AND  
PADRAIG COLUM READING "POMES PENNYEACH"  
FPX120 SOUNDS OF AMER.TROPICAL RAIN FOREST  
FPX121 SOUNDS OF THE SEA  
FP 251 ANTHOLOGY AMER.FOLKMUSIC,BALLADS  
FP 252 ANTHOLOGY AMER.FOLKMUSIC,SOCIAL  
FP 253 ANTHOLOGY AMER.FOLKMUSIC,SONGS

ETHNIC FOLKWAYS LIBRARY  
12" 33 1/3 RPM LONG PLAYING

- P 401 SIOUX AND NAVAJO ETHNIC MUSIC  
P 402 EQUATORIAL AFRICA ETHNIC MUSIC  
P 403 DRUMS OF HAITI ETHNIC MUSIC  
P 405 FOLK MUSIC OF ETHIOPIA  
P 406 INDONESIA:JAVA,BALI,SUMATRA,MALAYA  
P 407 FOLK MUSIC OF HAITI  
P 408 MIDDLE EAST-PALESTINE ETHNIC MUSIC  
P 409 FOLK MUSIC OF INDIA  
P 410 CULT MUSIC OF CUBA  
P 411 FOLK MUSIC OF SPAIN  
P 412 FOLK MUSIC OF PUERTO RICO  
P 413 INDIAN MUSIC OF MEXICO  
P 414 FOLK MUSIC OF FRANCE  
P 415 FOLK MUSIC OF PERU  
P 416 UZBEK,BUKHARA, AZERBAIJAN, ARMENIA  
P 417 NEGRO FOLK MUSIC-ALABAMA(SECULAR)  
P 418 NEGRO FOLK MUSIC-ALABAMA(RELIGIOUS)  
P 419 ROMANIA ETHNIC MUSIC[BARTOK COLL.]  
P 420 AMER.INDIAN MUSIC OF THE SOUTHWEST  
P 421 SOUTH ARABIA ETHNIC MUSIC(DOCUMENTARY)  
P 422 TRAD.&CLASSIC MUSIC OF INDIA(RAGAS)  
P 423 SOUTHEAST ASIA ETHNIC MUSIC  
P 424 KOREA ETHNIC MUSIC  
P 425 FOLK MUSIC OF PAKISTAN  
P 426 SPANISH&MEXICAN MUS. OF AMER.SOUTHW.  
P 427 BELGIAN CONGO,VOL.1(WEST)ETHNIC MUS.  
P 428 SONGS OF THE WATUTSI (EAST CONGO)  
P 429 FOLK MUSIC OF JAPAN  
P 430 FOLK MUSIC OF THE HEBRIDES  
P 431 RELIGIOUS MUSIC OF INDIA  
P 432 SONGS AND DANCES OF HAITI  
P 433 MAORI SONGS OF NEW ZEALAND  
P 434 YUGOSLAVIA ETHNIC MUSIC  
P 201 MUSIC OF THE FALASHAS(RELIGIOUS)  
P 301 UKRAINE ETHNIC MUSIC  
P 500 NEGRO FOLK MUSIC OF AFRICA&AMERICA  
P 504 MUSIC OF THE WORLD'S PEOPLES  
P1000 HUNGARIAN FOLK SONGS ETHNIC[BARTOK C.]

FOR COMPLETE CATALOG WRITE TO FOLKWAYS RECORDS  
AND SERVICE CORP. 117 W. 46 ST. NY 19  
PRINTED IN USA

SIDE I

BAND 1. TOI NERGIZ. DANCE-SONG. ENSEMBLE DIRECTED BY T. ALTUNIAN FEATURING TAR AND KEMANCHA, TRADITIONAL ARMENIAN INSTRUMENTS. THE MEANING OF THE SONG IS AS FOLLOWS:

FATHER, I WANT TO GET MARRIED  
BUT DON'T GIVE ME TO A STORE-  
KEEPER [ETC.]  
WHO WILL BE BUSY ALL DAY  
BUT GIVE ME TO A SHEPHERD  
WHO WILL GIVE ME ALL HIS TIME

BAND 2. INCH INCH ASEM. LOVE SONG.  
SUSAN VOCAL ENSEMBLE DIRECTED BY  
V. SAAKIAN WITH INSTRUMENTAL ACCOMPANI-  
MENT.

BAND 3. LEPO LE. DANCE SONG. ENSEMBLE  
DIRECTED BY T. ALTUNIAN. THE TYPICAL  
FOLK DANCE ORCHESTRA ACCOMPANIES THE  
DANCERS (WHO ARE SINGING) AS THEY  
WEAVE IN AND OUT, IN A LARGE CIRCLE,  
"DIPPING" INTO THE CENTER.

BAND 4. GEZALS KHROVE. FOLK SONG. S.  
MKRTCHIAN WITH FOLK INSTRUMENTAL EN-  
SEMBLE.

SIDE II

BAND 1. AKHALIKALAKI. DANCE SONG.  
L. MADOLAN AND G. GIURJAN, DUDUKS;  
M. OSANESIAN, DRUM. THE DUDUKS (REED  
INSTRUMENTS) PLAY THE TUNE WITH DRUM  
ACCOMPANIMENT. THE FIRST PART OF THE  
RECORD IS ACTUALLY AN INTRODUCTION TO  
THE DANCE.

BAND 2. SHALAKHO. DANCE SONG.  
L. MADOLAN AND G. GIURJAN, DUDUKS;  
M. OSANESEIAN, DRUM. SAME AS ABOVE.

BAND 3. ARMENIAN ROUNDELAYS. FOLK  
INSTRUMENTAL ENSEMBLE DIRECTED BY  
A. MERANGULIAN, FEATURING TAR, KEMANCHA,  
AND KANOON.

BAND 4. SHIRAKI GEVONDI. FOLK DANCE.  
SHIRAK ROUNDELAYS FOLK INSTRUMENTAL  
ENSEMBLE DIRECTED BY A. MERANGULIAN,  
FEATURING KEMANCHA AND KANOON. AS  
THE TEMPO OF THE MUSIC INCREASES THE  
DANCERS MOVE FASTER AND FASTER.

FOR ADDITIONAL INFORMATION ON ARMENIAN FOLK MUSIC  
AND MIDDLE EAST MUSIC CULTURE SEE ETHNIC FOLKWAYS  
LIBRARY RECORD ALBUM NOTES ON MUSIC OF THE MIDDLE  
EAST U.S.S.R. P 416.

**SHERMAN**

**FIFTY MINUTES WITH  
DAVID KUSEVITSKY**

**S-1009  
SIDE 1**

**M7OP-4346**

**Shehechiyonoo (M. Machtenberg)**

**Habeit (W. Bogzester)**

**Ushmor Tzeiseinu (D. Kusevitsky)**

**L'Dor V'odor (Margolis)**

# **SHEKHEIN**

## **FIFTY MINUTES WITH DAVID KUSEVITSKY**

**S-1009  
SIDE 2**

**M7OP-4347**

**Yismechu (D. Kusevitsky)**

**Adoshem Moloch  
(arranged by D. Kusevitsky)**

**Hatei (Shorr)**

**Sim Sholom (D. Kusevitsky)**

MUSIC FOR  
TEAHOUSE OF THE AUGUST MOON

by D. K. LEE

DKL  
Side 1

33 $\frac{1}{3}$  RPM  
LP Microgroove

BANDS 1 - 14 INCLUSIVE  
ARE CUES 1 - 14 RESPECTIVELY

Recorded in England for  
SAMUEL FRENCH, INC. and THE  
DRAMATIST PLAY SERVICE  
NYC

MUSIC FOR  
TEAHOUSE OF THE AUGUST MOON

by D. K. LEE

DKL  
Side 2

33 $\frac{1}{3}$  RPM  
LP Microgroove

BANDS 15 - 30 INCLUSIVE  
ARE CUES 15 - 30 RESPECTIVELY

Recorded in England for  
SAMUEL FRENCH, INC. and THE  
DRAMATIST PLAY SERVICE  
NYC



Dep. Leg. 208 - 77

LP - MS - 009 - A

STEREO

FORTALEZA Vol. I

1. TATALITU (Chuntunqui) U. Hermosa
2. SAMAY (Tonada) G. Hermosa
3. KURAKA (Tonada huayño) G. Hermosa
4. CARNAVAL GRANDE (Carnaval) A. en A D en D.
5. MUYU HORKO (Tonada) G. Hermosa

RESERVADOS TODOS LOS DERECHOS DEL PROPIETARIO FONOGRAFICO DE LOS AUTORES DE LAS OBRAS REGISTRADAS EN ESTE DISCO.

PROHIBIDA SU REPRODUCCION EJECUCION PUBLICA Y/O RADIODIFUSION



Dep. Leg. 208-77

LP - MS - 009 - B

STEREO

FORTALEZA Vol. I

1. MONTE PUNKU (Triste) G. Hermosa
2. PROCESION (Triste) J. Lavoyen Jr.
3. MOSO HUAYCHOUMA (Huayño) Tradicional
4. DESTINO DE MI PUEBLO (Contata) G. Hermosa
5. ELLA ES (Huayño) G. Hermosa

RESERVADOS TODOS LOS DERECHOS DEL PROPIETARIO FONOGRAFICO  
DE LOS AUTORES DE LAS OBRAS REGISTRADAS EN ESTE DISCO PERMITIDA SU REPRODUCCION PARA USO PRIVADO

# OLD HOMESTEAD

DAVE MACON  
JUST FROM TENNESSEE

OHCS-185  
SIDE ONE

©1993 OHRC

1. STATION WILL BE CHANGED AFTER AWHILE (3:17)
2. ROOSTER CROW MEDLEY (3:00)
3. JUST FROM TENNESSEE (Shout Lula) (3:00)
4. WATERMELON SMILIN' ON THE VINE (2:59)
5. ALL GO HUNGRY HAS A HOUSE (3:21)
6. OH, WHERE IS MY BOY TONIGHT (2:44)
7. FROM JERUSALEM TO JERICHO (3:06)
8. I TICKLED NANCY (2:31)

All Arrangements Uncle Dave Macon  
J.W.Music, BMI

OLD HOMESTEAD RECORDS • Box 100

Brighton, Michigan 48116

# OLD HOMESTEAD

DAVE MACON  
JUST FROM TENNESSEE

OHCS-185  
SIDE TWO

©1993 OHRC

1. ARKANSAS TRAVELERS (3:07)
2. THE GIRL I LEFT BEHIND ME (3:03)
3. MUSKRAT MEDLEY (3:05)
4. OLD SHIP OF ZION (3:04)
5. DOWN IN ARKANSAS (3:07)
6. DOWN BY THE OLD MILL STREAM (3:03)
7. I DON'T RECON IT'LL HAPPEN AGAIN (3:12)
8. SAVE MY MOTHER'S PICTURE  
FROM THE SALE (2:58)

All Arrangements Uncle Dave Macon  
Jaymore Music, BMI

Box 100

OLD HOMESTEAD

RECORDS

Brighton, Michigan 48116



THEY ALL SWUNG THE BLUES  
GLEN GRAY  
AND THE CASA LOMA ORCHESTRA

STEREO

ST-1739 1  
(ST1-1739)

1. BUGLE CALL RAG (2:52)  
(Schoebel-Meyers-Pettis)
2. FLOYD'S GUITAR BLUES (2:33)  
(Floyd Smith)
3. DIPPERMOUTH BLUES (2:57) (Joe Oliver)
4. UPTOWN BLUES (2:53)  
(Jimmie Lunceford)
5. C JAM BLUES (2:40)  
(Duke Ellington)
6. WELL, GIT IT (3:07)  
(Sy Oliver)

MFD. BY CAPITOL RECORDS, INC. U. S. A. T. M. MARCA REG. • U. S. PAT. NO. 2,631,859



THEY ALL SWUNG THE BLUES  
GLEN GRAY  
AND THE CASA LOMA ORCHESTRA

STEREO

ST-1739 2  
(ST2-1739)

1. THE NEW NO NAME JIVE (2:28)  
(Larry Wagner)
2. TANGO BLUES (3:12) (Harry James)
3. SWINGIN' THE BLUES (2:42)  
(Count Basie-Ed Durham)
4. NIGHT TRAIN (3:15) (Jimmy Forrest)
5. BLOWIN' UP A STORM (2:24)  
(Neal Hefti-Woody Herman)
6. FAREWELL BLUES (3:03)  
(Schoebel-Mares-Roppolo)

M.F.D. BY CAPITOL RECORDS, INC. U. S. A. T. M. MARCA REG. • U. S. PAT. NO. 2,631,859

# STRICTLY COUNTRY

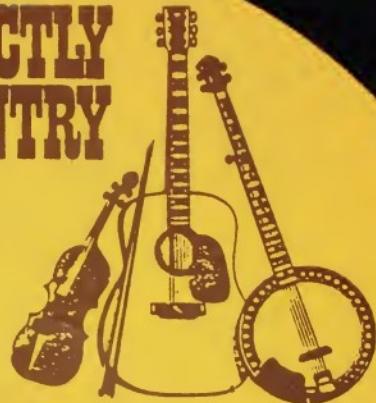


SIDE ONE  
SCR-9

BOB PAISLEY &  
the Southern Grass

1. Don't Say Goodby If You Love Me
2. Dark Hollow
3. My Home's Across The Blue Ridge Mountains
4. I Heard The Lonesome Whistle Blow
5. Think of What You've Done
6. Tennessee Cut Up Breakdown

# STRICTLY COUNTRY



SIDE TWO  
SCR-9

BOB PAISLEY &  
the Southern Grass

1. Darlin Nellie Across the Sea
2. Green Leaf Breakdown
3. Little Spot in Heaven
4. I Ain't Broke
5. Hope You Have Learned

1

M E G A | M I X X



---

I N D U S T R I E S • L T D  
FOR PROMOTIONAL USE ONLY

---

SIDE C

**Tom's Diner**

DNA featuring Suzanne Vega 6:06  
(99 BPM)

Courtesy A&M Records  
Mixx by Larry Clawson

**B.B.D Mixx**

Bell Biv DeVoe 6:18  
(110 BPM)

Courtesy MCA Records  
Mixx by Abdullah Shaikh

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1

M E G A | M I X X



I N D U S T R I E S . L T D

FOR PROMOTIONAL USE ONLY

SIDE D

**Disco Mixx**

Various Artists 8:29

(119 BPM)

Mixx by John Harkins

**Antacid Beats 4:07**

(118 BPM)

© 1990 MegaMixx

Productions

Conceived and Programed by  
Armand Van Helden

10

Samples

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# TOBACCO ROAD

1

STEREO

33

GEMA

B/2583

21039

## CHARLIE PARKER “EVERYTHING I HAVE IS YOURS”

1. Jumpin With Symphony Sid
2. Groovin' High
3. Everything I Have Is Yours
4. Don't Blame Me
5. Liza 10:30
6. Strike Up The Band
7. How High The Moon
8. Cheryl

Printed in Germany

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**CHARLIE PARKER**  
**"EVERYTHING I HAVE IS YOURS"**

1. East Of The Sun
2. Cool Blues 9:00
3. Ornithology 5:00
4. Slow Boat To China
5. Yardbird Suite
6. Tea For Two
7. Koko 5:00
8. Moo 7:00

Printed in Germany

LOS ANGELES 28, CALIF

...visual sound

# STEREO

## JAN & DEAN'S GOLDEN HITS



# LIBERTY

LIBERTY RECORDS, INC

LST-7248

1. BABY TALK (2:23)  
(M. Schwartz) Hillairy Music-Ultra Music - BMI
2. WE GO TOGETHER (2:42)  
(S. Haims-P. Stevens) Sunflower Music - ASCAP
3. PALISADES PARK (1:59)  
(C. H. Barris) Claridge Music, Inc. - ASCAP
4. IN A TURKISH TOWN (2:22)  
(R. Valens) Kemo Music Co. - BMI
5. WHO PUT THE BOMP (2:43)  
(Mann-Goffin) Aldon Music, Inc. - BMI
6. HEART AND SOUL (2:06)  
(Carmichael-Laesser) Famous Music Corp. - ASCAP

LOS ANGELES 28, CALIF.

...visual sound

# STEREO

## JAN & DEAN'S GOLDEN HITS

**LIBERTY**

LIBERTY RECORDS, INC.

LST-7248

1. **BARBARA ANN (2:18)**  
(F. Fassert) Cousins Inc.-Shoestring Music - BMI
2. **POOR LITTLE PUPPET (2:56)**  
(Keller-Greenfield) Aldon Music, Inc. - BMI
3. **TENNESSEE (2:08)**  
(Russell-Cason) Wonder Music-Achlen Music - BMI
4. **QUEEN OF MY HEART (2:27)**  
(Venezuela-Quinones) Maravilla Music, Inc. - BMI
5. **A SUNDAY KIND OF LOVE (2:15)**  
(Bell-Leonard-Rhodes-Prima) Sunflower Music - ASCAP
6. **JENNIE LEE (1:57)**  
(Berry-Ginsberg) Daywin Music, Inc. - BMI

# Allegro

LONG  
PLAYING

RECORD

RPM

MICROGROOVE 33 1/3

MARTYN GREEN  
featured in Gilbert & Sullivan's  
MIKADO Highlights  
with JAMES PEASE, KARL BROCK, Orch. & Chorus  
directed by RICHARD KORN

1681

SIDE I  
(1681A)

Overture  
A Wand'ring Minstrel  
Our Great Mikado, Virtuous Man  
Behold the Lord High Executioner

TRADEMARKS REG. U. S. PAT. OFF. MADE IN U.S.A.

ultraphonic  
HI-FIDELITY

# Allegro

LONG PLAYING

RPM

33 $\frac{1}{3}$

MARTYN GREEN  
featured in Gilbert & Sullivan's  
**MIKADO** Highlights  
with JAMES PEASE, KARL BROCK, Orch. & Chorus  
directed by RICHARD KORN

1681

SIDE II  
(1681B)

I've Got A Little List; A More Humane Mikado;  
Let the Punishment Fit the Crime; Criminal  
Cried; The Flowers That Bloom in the Spring;  
Willow, Tit Willow; There's Beauty  
in the Bellow of the Blast; For He's Gone  
and Married Yum Yum

TRADEMARKS REG. U. S. PAT. OFF. MADE IN U.S.A.  
RECORD ultraphonic HI-FIDELITY MICROGROOVE

# G

# GATEWAY

RECORDINGS, INC.

1031-GLP-  
7015-A  
33½ RPM

STEREO  
Side 1  
SGLP-7015

## HAROLD BETTERS SWINGING AT THE RAILROAD

1. RAILROAD (P.D.) - Waygate-ASCAP
2. IN CROWD (B. Page) - American Keys-BMI
3. 1-2-3 (J. Madara-D. White-L. Borisoff) - Champion Music & Double Diamond Music-BMI
4. FOR YOUR LOVE (Ed Townsend) - Beechwood Music
5. WATERMELON MAN (H. Hancock) - Hancock Keys
6. BOSSA NOVA MARINA (Piero Piccioni) - E. B. Marks Music-BMI

GATEWAY RECORDINGS, INC. PITTSBURGH, PENNA.

# GATEWAY

RECORDINGS, INC.

1031-GLP-

7015-B

33½ RPM

STEREO

Side 2

SGLP-7015

HAROLD BETTERS SWINGING AT THE RAILROAD

1. DIRTY RED (C. Ramsey-H. Betters) -  
Waygate-ASCAP
2. TELL HIM I'M NOT HOME (J. Barry) -  
T. M. Music, Inc.
3. BETTERS BLUFF (S. Gish) -  
Waygate-ASCAP
4. SOMETHING YOU'VE GOT
5. YOU KNOW (Riz-Ortolani-Alan  
Brandt) - E. B. Marks Music-BMI
6. LOVER'S CONCERTO (S. Linzer-  
D. Randell) - Saturday Music-BMI

GATEWAY RECORDINGS, INC. PITTSBURGH, PENNA.



## DON MIMMO del SUD

DM-LP-102-A

33 $\frac{1}{3}$  RPM  
STEREO

\*COME ON MY LOVE  
\*\*BANG, BANG, BANG  
\*I NEED YOUR TOUCH  
\*\*LUISA

\*\*\*CORRI DA ME  
\*\*\*IN LOVE AGAIN

Music & Words by Don Mimmo

Arranged by:

\*ROGER HAWORTH  
\*\*GIANNI ATERRANO  
\*\*\*ELVIO MONTI

Lira Music Co.-BMI

A production of LIRA Records, New York, N. Y.



## DON MIMMO del SUD

DM-LP-102-B

33 $\frac{1}{3}$  RPM  
STEREO

- \* I LOVE YOU MUCHO MUCHO
- \*\*PIGGIA, FUOCO E SOLE
- \*\*TU E IO
- \*\*E' D'AMORE CHE HAI BISOGNO
- \*\*\*IN OR OUT
- \*\*SENTI

Music & Words by Don Mimmo

Arranged by:

- \*ROGER HAWORTH
- \*\*GIANNI ATERRANO
- \*\*\*ELVIO MONTI

Lira Music Co.-BMI

A production of LIRA Records, New York, N. Y.

# SUTTON

AMERICAN FOLK SONGS

1. SALLY BROWN
2. LUCKYS'
3. GAY SPANISH MAID



HI-FIDELITY

4. DOWN BY THE GREENWOOD LANDING
5. DRYMIN DOWN
6. DRUMMER BOY OF WATERLOO
7. OCEAN QUEEN
8. BOOK BAY HILL

SU 265-A

33 $\frac{1}{3}$  RPM LONG PLAYING RECORD

HI-FIDELITY NON-BREAKABLE

# SUTTON

AMERICAN FOLK SONGS

1. SQUARING UP TIME
2. SQUID JIGGING TIME



HI-FIDELITY



3. SHE'S LIKE THE SWALLOW
4. JACK WAS EVERY INCH A SAILOR
5. HARD HARD TIMES
6. GOOD SHIP JUBILEE
7. TRINITY CAKE

SU 265-B

HI-FIDELITY NON-BREAKABLE

33 1/3 RPM LONG PLAYING RECORD

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**You Don't Wanna**

- 1. Clean**
- 2. Dirty**
- 3. Instrumental**

**Hold'n It Down**

- 4. Dirty**
- Big Wheels**
- 5. Dirty**

# FUBU RECORDS

PROMOTIONAL COPY - NOT FOR SALE

SIDE A



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**Pimpin**

- 1. Clean**
- 2. Dirty**

**3. Instrumental**

**V.S.O.P**

- 4. Dirty**

**Mama Don't Cry**

- 5. Dirty**

# FUBU RECORDS

**PROMOTIONAL COPY - NOT FOR SALE**

**SIDE B**

**54<sup>TH</sup>  
PLATOON**

CANTOR  
PAUL NIEDERLAND, Tenor

Kapellmeister Norbert Pawlicki  
Opera Vienna - Austria  
Organ and Piano

CPN-1  
Side One

33 1/3 rpm

1. Hashkivong - L. Lewandowski
2. V'Yeshen'ye - R. Hofstätter
3. Kibbutz (Babka) - Traditional
4. Shalom Ha-omer - Traditional

CANTOR  
PAUL NIEDERLAND, Tenor

Klezmermeister Maxime Pawlicki  
Oriental Singing - Austria  
Organ and Piano

CPV-2  
Side Two

33 1/3 rpm

1. Rachel, quand je t'apporterai... Hebrew  
From "Le Yom" Song in Hebrew
2. Gavriel Cometh - Israeli Song
3. Mizik - Israeli Song
4. A Dodi - Hebrew Song

# FLEETWOOD

TRU STEREO FIDELITY

FCLP 2273  
Side One

Volume One  
Compatible Stereo

D.C.A.  
**WORLD SENIOR CHAMPIONSHIPS**  
Rochester, New York

CABALLEROS  
Hawthorne, New Jersey

YANKEE REBELS  
Baltimore, Maryland

FLEETWOOD RECORDING CO., INC. © REVERE, MASSACHUSETTS

**FLEETWOOD**



**TRU STEREO FIDELITY**

**FCLP 2273**  
**Side Two**

**Volume One**

**Compatible Stereo**

**D.C.A.  
WORLD SENIOR CHAMPIONSHIPS  
Rochester, New York**

**HURRICANES  
Shelton, Connecticut**

**ROCKETS  
Pittsburgh, Pennsylvania**

**FLEETWOOD RECORDING CO., INC. © REVERE, MASSACHUSETTS**

COLUMBIA

ANDRÉ PREVIN  
IN  
HOLLYWOOD

Arranged and Conducted by Johnny Williams

CS 8834

Side I  
XSM 59520

1. GIGI -Lerner -Loewe
2. LAURA -Mercer -Raksin
3. FASCINATION -Marchetti
4. I'M A DREAMER, AREN'T WE ALL?  
DeSylva -Brown -Henderson
5. THEME FROM "THE BEST YEARS  
OF OUR LIVES" -Friedhofer
6. THE LAST TIME I SAW  
PARIS -Hammerstein  
Kern

↑  
"360 SOUND" STEREO "360 SOUND" ↑  
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COLUMBIA

ANDRÉ PREVIN  
IN  
HOLLYWOOD

Arranged and Conducted by Johnny Williams

CS 8834

Side 2  
XSM 59521

1. THEME FROM "IRMA LA DOUCE" (LOOK AGAIN)  
LANGDON -PREVIN
2. WE KISS IN A SHADOW -HAMMERSTEIN -RODGERS
3. IT MIGHT AS WELL BE SPRING -HAMMERSTEIN  
RODGERS
4. HI-LILI, HI-LO -DEUTSCH -KAPER
5. THE SECOND TIME AROUND -CAHN  
VAN HEUSEN
6. SONG FROM "TWO FOR THE  
SEESAW" (A SECOND CHANCE)  
LANGDON -PREVIN

"360° SOUND" STEREO "360° SOUND"  
® "COLUMBIA" MARCAS REG. PRINTED IN U.S.A.

# NASHBORO

Side 1  
Stereo

Nashboro 7091 A  
Produced by  
Shannon Williams

## BY AND BY THE SUPREME ANGELS

1. BY AND BY—4:42
2. YOU OUGHT TO LOVE HIM—2:29
3. THE LAST MILE OF THE WAY—2:14
4. THE ASSASSINATION—2:40  
(H. Hunt—Excelloroc Music Co.—BMI)
5. A MOTHER IN ZION—2:01  
(H. Hunt—Excelloroc Music Co.—BMI)

1011 Woodland St., Nashville, Tennessee

Side 2  
Stereo

NASHBORO

Nashboro 7091 B  
Produced by  
Shannon Williams

BY AND BY  
THE SUPREME ANGELS

1. HOW I GOT RELIGION—2:34  
(H. Hunt—Excellorec Music Co.—BMI)
2. PRECIOUS MEMORIES—2:49
3. PASS ME NOT—3:04
4. THE STORM OF LIFE—2:59  
(H. Hunt—Excellorec Music Co.—BMI)
5. HE'LL UNDERSTAND  
(and Say Well Done)—2:50

1011 Woodland St., Nashville, Tennessee



STEREO

TRADITIONAL NEW ORLEANS JAZZ

255-L2413  
Time 15:25

800  
SIDE 1

WALDRЕН "FROG" JOSEPH

1. WE DANCED AT THE MARDI GRAS  
—Miller Music—ASCAP  
(J. Mercer/A. Opler)
2. IF I EVER CEASE TO LOVE  
(Traditional)
3. THE SAINTS  
(Traditional)
4. MUSKRAT RAMBLE  
—George Simon, Inc.—ASCAP  
(R. Gilbert/E. Ory)

Produced by Dulai Records  
103 Royal St.  
New Orleans, La.



STEREO

WALDREN "FROG" JOSEPH

255-L2414  
Time 16:21

800  
SIDE 2

1. 2189 RAG  
(Traditional)
2. TISHMINGO BLUES  
—E. B. Marks—BMI  
(S. Williams)
3. DIPPER MOUTH BLUES  
—International Music, Inc.—ASCAP  
(E. Ory)
4. PETITE FLEUR  
—Hill and Range—BMI  
(S. Bechet)
5. ORY'S CREOLE TROMBONE  
—Melrose Music, Corp.—ASCAP  
(E. Ory)

Produced by Dulai Records  
103 Royal St.  
New Orleans, La.

KAYAC

Records

**BIG FAMILY  
SKYLARK**

James Stafford

*Thanks to Eileen Stafford and Sharon McDonald*

©1992

**SIDE A**

KR107A

**STEREO 33 $\frac{1}{3}$  R.P.M.**

Recorded and mixed at:  
Rawlston Recording Studio  
Rec. Engineer: Junior M  
Mix Engineer: Akili Walker

**BRING HIM DOWN--BMI**

(James Stafford)

**2. BRING HIM DOWN (Club Mix)**

Produced by James (Skylark) Stafford

and Thomas (Timelight) James

Arranged by Dwight McIntosh

Conducted By James Stafford

Distributors Kayac Records (718) 469-4056

Timelight, Inc. (718) 342-6979

Skylark (718) 485-1850

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KAYAC  
Records  
**BIG FAMILY**  
**SKYLARK**  
James Stafford

*Thanks to Eileen Stafford and Sharon McDonald*

©1992

**SIDE B**

KR107B

**STEREO 33½ R.P.M.**

Recorded and mixed at:  
Rawlston Recording Studio  
Rec. Engineer: Junior M  
Mix Engineer: Akili Walker

**BIG FAMILY—BMI**  
(James Stafford)

**2. BIG FAMILY (Club Mix)**

**3. MY BUSINESS—BMI**  
(James Stafford)

Produced by James (Skylark) Stafford  
and Thomas (Timelight) James

Arranged by Dwight McIntosh

Conducted By James Stafford

Distributors Kayac Records (718) 469-4056

Timelight, Inc. (718) 342-6979

Skylark (718) 485-1850

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# FOLKWAYS Records

AND SERVICE CORP., 701 7th Ave., N.Y.C.

Long Playing Non-Breakable Micro Groove 33½

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**HOWARD LANGER Interviews:**  
Associate Justice U. S. Supreme Court  
**WILLIAM O. DOUGLAS**

SIDE I

FC 7350 A

PART ONE  
THE SUPREME COURT  
FUNCTION  
ROUTINE  
PROCEDURE

Produced & Narrated by Howard Langer

# FOLKWAYS Records

AND SERVICE CORP., 701 7th Ave., N.Y.C.

Long Playing Non-Breakable Micro Groove 33½

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**HOWARD LANGER Interviews:**  
Associate Justice U. S. Supreme Court  
**WILLIAM O. DOUGLAS**

SIDE II

FC 7350 B

**PART TWO**  
PERSONAL VIEWS  
FOREIGN POLICY  
TRAVEL  
PEOPLE  
TO THE YOUTH

Narrated by Howard Langer

COMMUNITY COLLEGE OF PHILADELPHIA,  
PHILADELPHIA, PENNSYLVANIA

**SHARPSHOOTER**  
RECORDS INC.

A SIDE OF RICK EXCELLENTE

Special  
33 1/3 RPM  
"Double Barrel Disc "

© 1979  
HOLSTER MUSIC  
(ASCAP)  
(SSTR 1001)  
(STEREO)

1. I KNOW YOU KNOW (I KNOW) (3:48)
2. STREET CRUISE '55 (4:07)

Written & Produced By  
Rick Excellente

For Sharpshooter  
Records, Inc.



**PLAY OTHER SIDE ONLY**

(This is a special "Double Barrel Disc."  
It contains two cuts in one.)

SHARPSHOOTER RECORDS INC.  
BOX 755 MADISON SQ. ST.  
N. Y., N. Y. 10010

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5003 A

# Jolly Roger

BESSIE SMITH

(Vol. 2)

accompanied by

Louis Armstrong, cornet;  
Charlie Green, trombone;  
Fred Longshaw, piano

Side 1

- Band 1. J. C. HOLMES BLUES
- Band 2. SOBBIN' HEARTED BLUES
- Band 3. NASHVILLE WOMAN'S BLUES
- Band 4. I AIN'T GONNA PLAY  
NO SECOND FIDDLE

NONBREAKABLE LONG PLAYING MICROGROOVE

5003 B

# Jolly Roger

BESSIE SMITH

(Vol. 2)

accompanied by  
Joe Smith, cornet;  
Charlie Green, trombone;  
Fletcher Henderson, piano

Side 2

Band 1. SEND ME TO THE 'LECTRIC CHAIR

Band 2. THEM'S GRAVEYARD WORDS

Band 3. WEEPING WILLOW BLUES

Band 4. PREACHIN' THE BLUES  
(acc. by James P. Johnson, piano)

NONBREAKABLE LONG PLAYING MICROGROOVE

NORGRAN RECORDS



THE  
DIZZY GILLESPIE  
STAN GETZ  
SEXTET

1. IT DON'T MEAN A THING
2. I LET A SONG GO OUT OF MY HEART

(Under the personal supervision of Norman Granz)

PLAYING MICROGROOVE  
JAZZ AT THE PHILHARMONIC, INC. - MADE IN U.S.A.  
MG N-2-A  
(10,416)

NORGRAN RECORDS



THE  
DIZZY GILLESPIE  
STAN GETZ  
SEXTET

1. EXACTLY LIKE YOU
2. TALK OF THE TOWN

(Under the personal supervision of Norman Granz)

PLAYING MICROGROOVE /  
JAZZ AT THE PHILHARMONIC, INC. - MADE IN U.S.A.  
MGN-2-B  
(10,417)

# FOLKWAYS Records

AND SERVICE CORP., 117 W. 46ST., N.Y.C.

Long Playing Non-Breakable Micro Groove 33 1/3 RPM

## SONGS and DANCES of ARMENIA

Recorded in Armenia

### SONGS

SIDE I

806 A

Band 1. TOI NERGIZ (dance-song)  
Ensemble direct. by T. Altunian  
feat. tar, kamancha instru.

Band 2. INCH INCH ASEM (love song)  
(Gusan Avasi)  
Gusan Vocal Ensemble direct. by V. Saakian.

Band 3. LEPO - LE - LE (dance-song)  
Ensemble direct. by T. Altunian

Band 4. GEZALS KHROVE (folk song)  
S. Mkrchian with  
folk instl. ensemble

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& Service Corp.

# FOLKWAYS Records

AND SERVICE CORP., 117 W. 46St., N. Y. C.

Long Playing Non-Breakable Micro Groove 33½ RPM

## SONGS and DANCES of ARMENIA

Recorded in Armenia

### DANCES

SIDE II

806 B

Band 1. AKHALKALAKI (dance-song)  
L. Madolan and G. Giurjan, Duduks;  
M. Oganesian, drum

Band 2. SHALAKHO (dance-song)  
L. Madolan and G. Giurjan, Duduks;  
M. Oganesian, drum

Band 3. ARMENIAN ROUNDDELAYS  
folk instr. ensemble direct. by A. Merangulian  
feat. tar, kamancha, kanoon

Band 4. SHIRAKI GEVONDI (folk dance)  
Shuk Rounddelays folk instr.  
ensemble direct. by A. Merangulian  
feat. kanoon, kamancha

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## SO YOU'RE THE ONE

Fox Trot

Vocal Chorus by June Robbins

Zaret-Whitney-Kramer-B.M.I.-

EDDY DUCHIN and  
his ORCHESTRA



# COLUMBIA

Exclusively by Artie Shaw and His Band  
The performances of this incomparable  
orchestra will make you want to sing along.

35812  
(CO 25812)

## I GIVE YOU MY WORD

Fox Trot

Vocal Chorus by Jane Robbins

Kayelin-Lyn-B.M.I.-

EDDY DUCHIN and  
his ORCHESTRA



# BLUEBIRD

For best results  
use Victor Needles



A

ISOLA BELLA-Fox Trot

(That Little Swiss Isle)  
(Ray Noble)

Charlie Barnet and his Orch.  
Vocal refrain by Bob Carroll

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"HIS MASTER'S VOICE"  
REG. U. S. PAT. OFF MARCA REGISTRADA

# BLUEBIRD



24

Its  
use VICTOR Needles



B-10918-B

WATCHA KNOW JOE-Fox Trot

(James Young)

Charlie Barnet and his Orch.

Vocal refrain by Ford Leary  
and The Three Moaxes

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42

Keh

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6159  
(30177)

# TORNA A SORRIENTO

(Come Back To Sorrento) Fox Trot

Vocal Chorus by Phil Brito

-De Curtis-

AL DONAHUE and his ORCHESTRA



OKeh

RECORDED IN U.S. PATENT OFFICE

RECORDED AND MAILED IN U.S. POST OFFICE

6159  
19178

YOU'RE A DOUBLE LOVELY

Fox Trot

Vocal Chorus by Gene Krupa

Bob Crosby - Milligan - B.M.C.

AL DONAHUE AND HIS ORCHESTRA



# Decca

REG. U. S. PAT. OFF.  
MARCA REGISTRADA

MANUFACTURED BY DECCA RECORDS, INC., NEW YORK, U.S.A.

(70619)



Fox Trot  
Vocal Chorus by  
Woody Herman  
and Ensemble

## AMEN

From Universal Picture "What's Cookin'?"  
(Roger Segure-Bill Hardy-Vic Schoen)

WOODY HERMAN  
And His Orchestra

18346 A

RECORDED IN THE UNITED STATES OF AMERICA  
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# Decca

REG. U. S. PAT. OFF.  
MARCA REGISTRADA

MANUFACTURED BY DECCA RECORDS, INC., NEW YORK, U.S.A.

(70621)

Fox Trot  
Vocal Chorus by  
Woody Herman

## DELIVER ME TO TENNESSEE

(Marvin Hughes-Owen Bradley-Beasley Smith)

WOODY HERMAN  
And His Orchestra

18346 B

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A Jazz  
Masterwork

35404

(WCO 36496)

## GONE WITH "WHAT" WIND

Fat Trom - Benny Goodman

BENNY GOODMAN SEXTET

Bass-Arthur Rupele; Piano-Count Basie;  
Guitar-Charles Christian; Drums-Nick Fatool;  
Clarinet - Benny Goodman;  
Vibrasphone-Lionel Hampton



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A Jazz  
Masterwork

35404

(WCO 26191)

## TILL TOM SPECIAL

Fox Trot - Goodman-Hampton-

BENNY GOODMAN SEXTET

Bass-Arthur Bernstein; Piano-Coast Basie;

Guitar-Charles Christian; Drums-Nick Fasolo;

Clarinet-Benny Goodman;

Vibraphone-Lionel Hampton

# KEYNOTE RECORDINGS



K-618 A

Recorded  
April 5, 1945

MEAN TO ME

(Turk-Ahlert)

BILL HARRIS and his SEPTET

Bill Harris, valve trombone; Joe Phillips, tenor-sax; Pete Candoli, trumpet; "Chubby" Jackson, bass; Bill Bauer, guitar; Ralph Burns, piano; Alvin Burroughs, drums

Personal Supervision

Harry Lim

(D5-CB-323-1)

MFD. & DIST. EXCLUSIVELY BY KEYNOTE RECORDINGS, INC., N.Y., U.S.A.

# KEYNOTE RECORDINGS



K-618 B  
Recorded  
April 5, 1945

## CROSS COUNTRY

(BILL Harris)

BILL HARRIS and his SEPTET

Bill Harris, trombone; Joe Phillips, tenor-sax;  
Pete Candoli, trumpet; "Chubby" Jackson, bass;  
Bill Bauer, guitar; Ralph Burns, piano; Alvin Burroughs, drums

Personal Supervision

Harry Lim  
(D5-CB-321-1)

SELL & DIST. EXCLUSIVELY BY KEYNOTE RECORDINGS, INC., N.Y., U.S.A.

*Coker*

Recorded by AKA under the direction of George Gershwin  
and arranged and conducted by George Gershwin  
and arranged from music by George Gershwin  
and arranged from music by George Gershwin

27

6501  
(CLASS)

THE MERMAID SONG

Fox Trot  
Vocal Chorus by Cab Calloway  
-Molasses-

CAB CALLOWAY and his ORCH.

30

# Okeh

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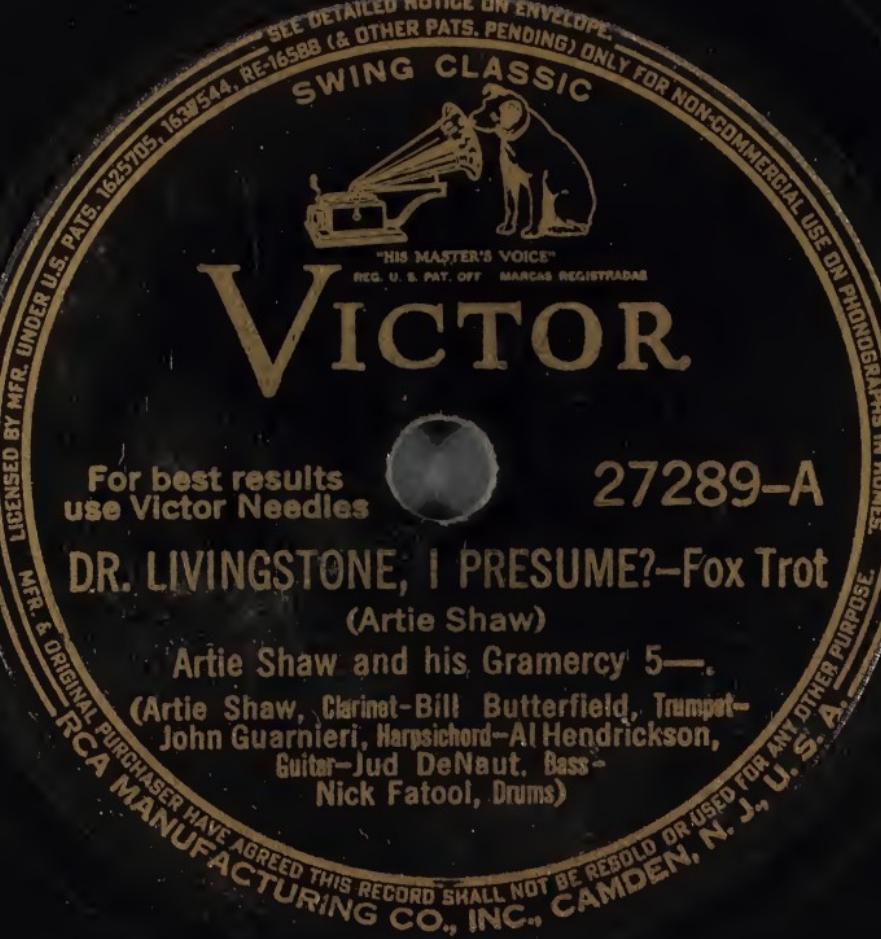
6501  
(31639)

## WHO CALLS!

Fox Trot - Vocal Chorus by Cab  
Calloway and Palmer Brothers  
Hill-Marks

CAB CALLOWAY and his ORCH.





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For best results  
use Victor Needles

27289-B

WHEN THE QUAIL COME BACK TO  
SAN QUENTIN—Fox Trot  
(Artie Shaw)

Artie Shaw and his Gramercy 5—.  
(Artie Shaw, Clarinet—Bill Butterfield, Trumpet—  
John Guarnieri, Harpsichord—Al Hendrickson,  
Guitar—Jud DeNaut, Bass—  
Nick Fatool, Drums)

RCA MANUFACTURING CO., INC., CAMDEN, N. J., U. S. A.

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THE MASTER'S VOICE™  
REG. U. S. PAT. OFF. MARCA REGISTRADA

SWING CLASSIC

6

50A

# DECCA

REG U. S. PAT OFF.

MANUFACTURED IN U.S.A. • BY DECCA RECORDS, INC.

(68331)



Fox Trot  
Vocal Chorus by  
Ella Fitzgerald

## I'M THE LONESOMEST GAL IN TOWN

(Albert Von Tilzer-Lew Brown)

ELLA FITZGERALD  
And Her Famous Orchestra

3666 A

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# DECCA

REG. U. S. PAT. OFF.

MANUFACTURED IN U.S.A. • BY DECCA RECORDS, INC.

(68662)

Fox Trot  
Vocal Chorus by  
Ella Fitzgerald

## THE MUFFIN MAN

(Ella Fitzgerald)

Ella Fitzgerald  
And Her Famous Orchestra

3666 B

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AND SHALL NOT BE RESOLD NOR USED FOR ANY OTHER PURPOSE. DETAILED INSTRUCTIONS ON ENVELOPE.

# FIFTY MINUTES WITH DAVID KUSEVITSKY



ABE ELLSTEIN at the organ

**SHTIRM**  
RECORDS  
S-1009

SHIRIM—S-1009  
Monaural

SHIRIM—S-1009  
Monaural

## FIFTY MINUTES WITH DAVID KUSEVITSKY ABE ELLSTEIN at the organ

SHIRIM RECORDS is proud to present "Fifty Minutes with David Kusevitsky." This unusual record is possibly the best recording ever made by this eminent Cantor.

David Kusevitsky is considered by many to be the world's outstanding Cantor. His golden voice has thrilled the congregants who have been fortunate enough to participate in the services he has conducted in synagogues where he officiated. He has also endeared himself to the hundreds of thousands of people who have listened to him concertize in the State of Israel, Canada, South American countries, as well as most European countries.

As a child, Cantor David Kusevitsky joined the Choir in the Vilna Chor-School, and then later the Vilna Great Synagogue. At an early age he entered the Vilna Academy of Music. At the age of 18, he was invited and accepted the position of Choir Leader in the synagogues of Kremenica, Lemberg and Rovno. He held these positions until he was conscripted into the Polish Army. On his discharge from service a year and a half later, he studied voice production under the tutelage of some of Warsaw's most

famous professors. It was at this stage that he joined the cantorial ranks acquiring immediate success. His continental European career as Cantor terminated when as Chief Cantor in Rovno he accepted a call to the Hendon Synagogue, one of the leading synagogues in the metropolis of London. During this time he served as a lecturer at Jews' College in London on Chazanuth.

America was fortunate in acquiring Cantor Kusevitsky when on a Sabbath morning a visitor from the United States was so impressed with his golden lyric voice, that he induced him to accept the pulpit of one of America's leading congregations, Temple Emanu-El of Boro Park, Brooklyn, New York.

Cantor Kusevitsky's magnificent voice, musical ability and his manner of interpretation of our traditional prayers, have endeared him to people who have had the good fortune of hearing him during the course of his extensive travels not only in the aforementioned countries, but also in the United States. The beauty of his tone is further enriched by the expression of his pleasing personality which emanates throughout his musical recitations.



DAVID KUSEVITSKY

### SIDE 1

SHEHECHIYONU  
HABEIT  
USHMOR TZEHSENU  
L'DOR VODOR

### SIDE 2

YISMECHU  
ADOSHEM MOLOCH  
HATEI  
SIM SHOLOM



# FORTALEZA

vol. 1



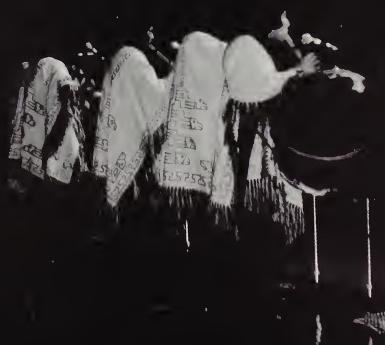
LPM5-009

# FORTALEZA

vol. 1

- 1.- TATALITU (Chuntunqui) U.Hermosa
- 2.- SAMAY (Tonada) G.Hermosa
- 3.- KURAKA (Tonada-Huayño) G.Hermosa
- 4.- CARNAVAL GRANDE (Carnaval) D.R.
- 5.- MUYÚ HORKO (Tonada) G.Hermosa

- 1.- MONTE PUNKU (Trote) G.Hermosa
- 2.- PROCESSION (Triste) J.Lavayen
- 3.- MOSO HUAYCHOUAMA (Huayño) Tradicional
- 4.- DESTINO DE MI PUEBLO (Cantata) G.Hermosa
- 5.- ELLA ES (Huayño) G.Hermosa



LPMS-009

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# UNCLE DAVE MACON



Just from Tennessee

# UNCLE DAVE MACON

## Just from Tennessee

### SIDE ONE

1. STATION WILL BE CHANGED AFTER A WHILE
2. ROOSTER CROW MEDLEY
3. JUST FROM TENNESSEE (Shout Lula)
4. WATERMELON SMILIN' ON THE VINE
5. ALL GO HUNGRY HASH HOUSE
6. OH, WHERE IS MY BOY TONIGHT  
(Sid Harkreader - solo)
7. FROM JERUSALEM TO JERICHO
8. I TICKLED NANCY

### SIDE TWO

1. ARKANSAS TRAVELERS (Macon & Harkreader - duet)
2. THE GIRL I LEFT BEHIND ME
3. MUSKRAT MEDLEY
4. OLD SHIP OF ZION (Macon & Harkreader - duet)
5. DOWN IN ARKANSAS (Macon & Harkreader - duet)
6. DOWN BY THE OLD MILL STREAM  
(Macon & Harkreader- duet)
7. I DON'T RECKON IT'LL HAPPEN AGAIN
8. SAVE MY MOTHER'S PICTURE FROM THE SALE

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UNCLE DAVE MACON OCHS - 148  
KEEP MY SKILLET GOOD AND GREASY

Keep My Skillet Good and Greasy  
Give Me Back My Five Dollars  
It! Tickle Nancy  
All Down And Out Blues  
Cumberland Mountain Deer Race  
He's Up With The Angels Now  
They're After Me  
My Daughter Wished To Marry  
Thank God For Everything  
The Bum's Hotel  
Uncle Dave's Travels - Part I  
Uncle Dave's Travels - Part II  
Uncle Dave's Travels - Part III  
Uncle Dave's Travels - Part IV  
Shall We Gather At The River  
Summertime On The Beeno Line  
Don't Get Weary Children  
Fame Apart From God's Approval

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OVER THE MOUNTAIN (VOL. II)

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When The Harvest Days Are Over  
One More River To Cross  
Honest Confession Is Good For The Soul  
From Jerusalem To Jericho  
Two-In-One Chewing Gum  
Traveling Down The Road  
Country Ham And Red Gravy  
He Won The Heart Of Sarah Jane  
Peek-A-Boo  
Working For My Lord  
She's Got The Money Too  
Wait Till The Clouds Roll By  
Things I Like To See  
Beautiful Love  
Ramblin' And Gamblin'  
The Gayest Old Dude That's Out

UNCLE DAVE MACON OCHS - 184  
HILL BILLIE BLUES (VOL. III)

Old Maid's Last Hope  
Keep My Skillet Good And Greasy  
Hill Billie Blues  
All I've Gots Gone  
The Fox Chase  
Papa's Billie Goat  
The Little Old Log Cabin In The Lane  
She Was Always Chewing Gum  
I'm Going To Leave You Love  
Jonah And The Whale  
Love Somebody  
Soldier's Joy  
Bile Them Cabbage Down  
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# SOUNDS OF THE GREAT BANDS - VOL. 5

## GLEN GRAY and the Casa Loma Orchestra

Bugle Call Rag • Floyd's Guitar Blues • Dippermouth Blues • Uptown Blues • C Jam Blues • Well, Git It  
The New No Name Jive • Tango Blues • Swingin' The Blues • Night Train • Blowin' Up A Storm • Farewell Blues



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## SOUNDS OF THE GREAT BANDS — VOL. 5

# THEY ALL SWUNG THE BLUES!

Notes by Glen Gray.

## SIDE ONE

**BUGLE CALL RAG** (Benny Goodman)

When the star-studded Goodman band first recorded this one (back in November of 1936), Benny was riding high as the "King of Swing." The re-creators of the original seven soloists, Mamie Klein and Joe Grusin on trumpet, Abe Howard on trombone, and Babe Russin on tenor sax, Abe Most does B.G.'s famous clarinet solos, and drummer Irv Kotter is the counterpoint of the great Gene Krupa.

**FLOYD'S GUITAR BLUES** (Andy Kirk)

This unusual blues tune has always been a special favorite of mine. It was done by Andy Kirk and his Clouds of Joy, one of the many outstanding bands of the Swing Era. Floyd Smith, who also wrote the tune, was one of the first to employ the electric guitar with a big band. And when the record companies were fortunate enough to secure the services of the one and only Alvino Rey, the man who probably did most to popularize the electric guitar as a solo instrument,

**OPPERMOUTH BLUES** (Bob Crosby)

Here's a tune with a real jazz history. It was long associated with the legendary Joe "King" Oliver, who recorded it way back in 1921. Somehow it became known later as *Sugarfoot Stomp*, and was featured by many bands during the swing years. This version was done by the Bob Crosby band, and our arrangement was written by the great Artie Shaw. The lead trumpet is Bobby Haggart one of the many instrumental all-stars of that fine organization. Our "vocalist," Joe Howard, re-creates the Nappy LaMare vocal break, while tenor saxman Babe Russin, pianist Ray Sherman, and drummer Irv Kotter represent "Crosbyites" Eddie Miller, Jess Stacy, and Ray Bauduc, respectively.

**UPTOWN BLUES** (Jimmy Lunceford)

There are an awful lot of jazz fans and record collectors around the world who would jump to your support if you named the old Jimmy Lunceford band as the greatest swing aggregation of all time. Here, in this re-creation of a number recorded by Jimmy in 1939, I think we've succeeded in capturing that famous

Lunceford sound and beat. Steets Herfurt on alto sax is heard in the Willy Smith solo role, and Shorty Sherock handles Smokey Young's trumpet solo.

**COUNTIN' THE TIME**

This memorable arrangement, built on a simple, two-note riff and the standard blues framework, has become a swing classic. The great Ellington band, which recorded it in 1942, featured such all-star sidemen as tenor sax-man Ben Webster, clarinetist Bigard, trumpeter Cootie Williams, and trombonist Joe "Tricky Sam" Nanton. whose solo parts were handled here by Plas Johnson. Abe Most, Mamie Klein, and Milt Bernhart. Plas Ray Sherman plays the Duke's part, and Benny Glil sits-in to re-create the famous Ray Nance jazz solo.

**SWINGIN' THE BLUES** (Tommy Dorsey)

Here's one that's sure to bring back memories, for swing fans of the Forties. Trumpeters Elzy Elman and Chuck Peterson starred in the original Tommy Dorsey recording of the brilliant Sy Oliver arrangement. Their Casa Loma counterparts are Joe Graves and Shorty Sherock, who did a remarkable job in reproducing this difficult and exciting brass duet. Joe Howard plays Tommy's vocal parts, and Ray Sherman doubles Milt Raskin's fine piano solo, while Abe Most on clarinet and Babe Russin on tenor sax play the other principal solo roles.

## SIDE TWO

**NEW NO NAME JIVE** (Glen Gray)

This is the only track in the album which is not an exact re-creation, but in this case I felt we could take a few liberties. We had numerous recordings for a new version of "I'm a Little Bit Blue" from the *Swingin' No Name* album, but the arranger, who not only wrote the tune but was also the original arranger, has up-dated things a bit by adding new voicing and a swinging shuffle beat that gives the arrangement a fresh, new sound.

**TANGO BLUES** (Harry James)

Although this haunting, minor blues is not quite as

Produced by DAVE CAVANAUGH and TOM MORGAN

well known as some of the other tunes recorded by the Harry James band, it has always been a favorite of ours. The challenge of duplicating the difficult James solos was eagerly accepted by our Joe Graves, a fine trumper in his own right and a Harry James fan of long standing. I think you'll agree with me that Joe really came through in fine style.

**SWINGIN' THE BLUES** (Count Basie)

There's very little that I can add to what's already been said about Count Basie, the man who has been one of the greatest influences in big-band music since swing began. The 1938 Basie band that recorded this tune boasted such outstanding talent as Lester Young, George Kirby, and Herschel Evans, plus drummer Jo Jones, and a host of other outstanding sidemen. In this track we feature Plas Johnson on tenor, Lew McCreary on trombone, trumpeters Shorty Sherock and Joe Graves, and Irv Kotter on drums. Ray Sherman plays the Count's opening piano solo.

**NIGHT TRAIN** (Buddy Morrow)

This driving blues-inspired number was one of the top big-band hits of the post-war era, and since then it has become a kind of swing standard. Starred here is Milt Bernhart on trumpet, while the rest of the original brilliant solo work of trombonist-leader Buddy Morrow.

**BLOWN UP A STORM** (Buddy Morrow)

The original version was recorded in 1945, when the famed Herman Herd was at the peak of national popularity. Woody's clarinet solo is expertly played here by Abe Most, while Mike Rubin's driving bass is in the best Chubby Jackson tradition. Jack Marshall on guitar, Ray Sherman on piano, and Shorty Sherock's wild trumpet are also featured.

**FAREWELL BLUES** (Glenn Miller)

There were so many hits recorded by Glenn Miller that it was difficult to choose just one to include in the album. This 1939 version of *Farewell Blues*, however, is an excellent example of the Glenn Miller style and sound. Babe Russin plays Tex Beneke's tenor sax solo, and Milt Bernhart contributes the trombone work originally handled by Glenn himself.

*Glen Gray*

Among other "Sounds Of The Great Bands" albums on Capitol: (\*) indicates also available in Stereo



VOL. 1  
*SOUNDS OF THE GREAT BANDS!*  
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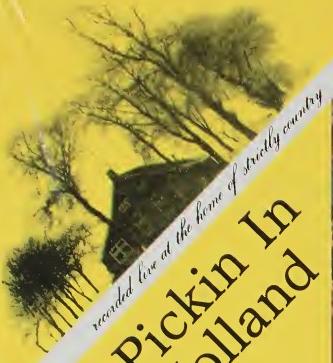
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*SOUNDS OF THE GREAT BANDS! VOL. 2*  
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(S11067)



VOL. 3  
*SOUNDS OF THE GREAT BANDS! VOL. 3 DECADE*  
Apple Blossom Holiday; *Midnight Sun*; *Mr. Moon*; *Mr. Bluebird*; *Memories*; *Melba*; *Shorty Sherock's Forest*; *Horlen Please*; *Just Friends*, etc.  
(S11129)



VOL. 4  
*PLEASE, MR. GRAY*  
More big band hits by popular request: *King Porter Stomp*; *Shimmy Shimmy Baby*; *It's All Right, Mama*; *It's All Right, Baby*; *It's All Right, Mr. Greenway*; *Starburst*; *Rockin' Chair Shuffle*, etc.  
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# Pickin' In Holland

BOB PAISLEY  
&  
the Southern Grass

*Special Guest  
A.G. and Kate*



# BOB PAISLEY

&

## the Southern Grass

*Special Guest*

A.G. and Kate

A few years ago we started bringing US bluegrass and oldtime country music bands to Europe and this first full band that we worked with turned out to be *Joe Val and the New England Bluegrass Boys*. It occurred that their first tour coincided with a change in management and the band was disbanded not long before the tour and a replacement had not been found. So the band found itself without a guitar/player/lead singer. We got the message that Dan Paisley was to come with *Joe Val and the Boys*. I must admit that I barely knew Dan's name by then and we did not know what to expect. It was not impossible that we did not worry a bit about how the band would sound and if the music would blend together.

Not only did the New England Bluegrass Boys sound as good as ever, also Dan Paisley added a lot of his own personal style to their sound. It did not take us long to get proud that we had this unique band touring, that had not been seen or heard anywhere else in the world and probably never will. So finally we managed to record a live album (SCR-4) and the record demonstrates excellently how well Dan's voice blended with those of Joe Val and Paul Silvius.

We got to know Dan Paisley and got in touch with the band Dan plays for regularly, *Bob Paisley and the Southern Grass*. Bob is Dan's father and we knew well about his success with his old bluegrass style through his records. We invited them to the *Laren Open Air* and new things we wanted to do was bring Bob Paisley and the Southern Grass to Europe. As this band consist of six people, this was not too easy, because the plane tickets always were the biggest expense of such a tour. However, if it appeared not too difficult, because there were many people in Europe waiting to see the Paisleys as bad as we did. In March and April of 1982, Bob Paisley and the Southern Grass visited Britain, Sweden, Denmark, Belgium, Germany and of course the Netherlands.

If I talk of many bluegrass people in Europe nobody should misunderstand that: Bluegrass and oldtime country music are really unusual in this part of the world. In America there are millions and the defined bands and of the music are counted in hundreds, not in thousands. People who organize shows and tours usually have a hard time getting things going. And their satisfaction hardly ever comes from money they earn. Their satisfaction only comes from hearing good music and meeting nice people. Even Bob Paisley had never been here before, he was one of the american artists that really seem to understand about the circumstances here.

'Good music and nice people sums up in short what we enjoyed about the tour of Bob Paisley and the Southern Grass. Of course, any artist is nice to meet, but the Paisleys were especially nice. They were here for just over a week of seven weeks and even at the end of that period they were still nice. My wife Jo's food helped a lot though. The music that the Southern Grass brought to us had a solid traditional flavor about it. It was executed by musicians who really knew their thing. Their tight capers were quite something to see. Many modern bands today lack that feeling and they try to hide that behind a lot of fancy licks. For me, the licks of the Southern Grass are not less fancy, but they are just to enhance the basic feeling. In this style, you could not ask for better musicians than LeRoy Mumma, Dick Staber and Paul Silvius. All three are excellent musicians.

The most solid rhythm in bluegrass music comes from the hands of three Paisley's. Mike does a good job of providing the band with a solid driving bass beat. A lot of the special sound of the Southern Grass comes from the two rhythm guitars of Bob and Dan Paisley. They create 'n' lots of sound. Come and you from the stage, as far as the party goes, it's like best about the Paisley's is the singing. Bob and Dan share most of it, some assistance from Dick Staber and Paul Silvius now and then. Father and son both have voices that seem to be created especially for this kind of bluegrass music and the harmonies fit perfectly with each other.

One song, 'Little Spot in Heaven' is sung by A.G. and Kate. They are a dutch country music duo and they worked a lot with Bob and the Southern Grass during their tour of Europe. A.G. and Kate have their own albums out on *Strictly Country Records*.

Again we recorded a live album at the *Home of Strictly Country* in Harpel, Netherlands. It turned out to be a success as all the other albums who wrote them (which is usually said about live albums) had it will have more people share the music that we enjoyed so much (which can be said about a good live album). This is a good live album....



Rienk Janssen

### SIDE 1

1. Don't Say Goodbye If You Love Me  
(J. Davis-B. Dodd)
2. Dark Hollow  
(Browning)
3. My Home's Across The Blue Ridge Mountains  
(P.D.)
4. I Heard The Lonesome Whistle Blow  
(H. Williams)
5. Think Of What You've Done  
(R. Stanley-C. Stanley)
6. Tennessee Cutup Breakdown  
(D. Reno)

### SIDE 2

1. Darlin Nellie Across The Sea  
(A. C. Carter)
2. Green Leaf Breakdown  
(P.D.)
3. Little Spot In Heaven
4. I Ain't Broke
5. Hope You Have Learned  
(B. Monroe)

Recorded live at  
the 'Home of Strictly Country'  
Harpel, The Netherlands  
March 31, 1982

Recorded by  
Mirasound, Deventer,  
The Netherlands

Engineer:  
Ge'Voskuilen

Photography by  
Harry Vogel

Manufactured thru  
CRT, Nashville, Tennessee

### PERSONNEL

BOB PAISLEY--Guitar/Vocals  
DAN PAISLEY--Guitar/Vocals  
DICK STABER--Mandolin/Vocals  
PAUL SILVIUS--Banjo/Vocals  
LEROY MUMMA--Fiddle  
MIKE PAISLEY--Bass  
SPECIAL GUESTS--A.G. & KATE--Guitars/Vocals (Side 2-Song 3)

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American  
Jazz & Blues  
History  
Vol.83

# Charlie Parker

## »Everything I Have Is Yours«

Charlie Parker, born in Kansas City in 1920, received his first alto-sax at the age of eleven and began working professionally with Jay McShawn when he was seventeen. Following that he had numerous engagements with high-class musicians who provided jazz music with new stylistic impulses. From swing to experimental jazz. »Bird«, or »Yardbird«, as he was often called, was the most important forerunner of bebop, and thus of modern jazz. His influence was not limited simply to musicians playing his instrument, but had an effect, as did Louis Armstrong's, on jazz as a whole through his talent for improvisation and his numerous compositions.



# Charlie Parker

## »Everything I Have Is Yours«

Side 1

Jumpin' With Symphony Sid  
Groovin' High  
Everything I Have Is Yours

Liza

Strike Up The Band  
How High The Moon  
Cheryl

Side 2

East Of The Sun  
Cool Blues  
Ornithology  
Slow Boat To China  
Yardbird Suite  
Tea For Two  
Koko  
Moo

Photo: David Redfern

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				B / 2580	B / 2639	Duke Ellington	B / 2694
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				B / 2583	B / 2642	Gene Krupa	B / 2697
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**SIDE ONE:**

BABY TALK  
WE GO TOGETHER  
PALISADES PARK  
IN A TURKISH TOWN  
WHO PUT THE BOMP  
HEART AND SOUL

**SIDE TWO:**

BARBARA ANN  
POOR LITTLE PUPPET  
TENNESSEE  
QUEEN OF MY HEART  
A SUNDAY KIND OF LOVE  
JENNIE LEE

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Dancing Queen - Hey Jude - Ballad

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**Allegro**

Mikado Highlights featuring Martyn Green

long play 1681

# MARTYN GREEN

featured in **highlights** from

Gilbert & Sullivan's

# MIKADO

with JAMES PEASE, KARL BROCK,

Orchestra and Chorus

directed by RICHARD KORN

Ultraphonic high fidelity

Overture

A Wand'ring Minstrel

Our Great Mikado, Virtuous Man

Behold The Lord High Executioner

I've Got A Little List

A More Humane Mikado

Let The Punishment Fit The Crime

Criminal Cried

The Flowers That Bloom In The Spring

Willow, Tit Willow

There's Beauty in the Bellow of the Blast

For He's Gone and Married Yum Yum



# Allegro

## THE MIKADO Vocal Highlights

The first of the Gilbert and Sullivan operettas was written in 1871 and the last in 1896, but some 60 years after the final composition ten of the fourteen works of these two men remain constantly in the play lists of English theatres. Few of the numerous examples of operetta composed by man Sir Arthur Sullivan, composer of the music of these operettas, can be ranked as a genius of the first class whose musicianship was that of a master, greater undoubtedly than that of either Johann Strauss or Jules Offenbach, his only two rivals in this field.

Undoubtedly the most popular of all of the operettas is the Mikado, first performed at the Savoy Theatre, London, March 14, 1885. The story, trite tho it may be, has a charm and nostalgia for which Sullivan has composed perfect music. The locale is Japan and concerns the King's son, Nanki-Poo, disguised as a wandering minister and in love with Yum-Yum, although previously plighted to Katsuba.

The trials and tribulations of the lovers until the happy climax make for the balance of the story.

The Mikado the great work it is. Sullivan's music can be compared favorably to that of Schubert or Mendelssohn, while possessing its own particular genius and the superb libretto of William S. Gilbert has been adapted to perfection. Despite the use of a small orchestra in scoring, Sullivan achieves Verdian climaxes and the music fairly dances in its bubbling outpouring of unbackedneyed song.

### THE ARTISTS

Forenmost of Gilbert and Sullivan singers of this century, is Martyn Green, who is to Gilbert and Sullivan, what Caruso was to grand opera. Son of the world famous English tenor, Sir Charles Green, Martyn Green was associated with the D'Oyly Carte Opera Company from 1923 for thirty years. His first appearance was in the Gondoliers, Cox and Box and The Mikado. He began to understand Sir Henry Lyttan in 1923, taking over the other two, Madrigals and the Pirates of Penzance in 1929 and subsequently made a principal specialty part in the Savoy operas. In 1930 he returned to England and made a coast to coast Canadian tour in 1926 and of the United States in 1929. His first New York appearance was at the Martin Beck theatre in 1934 and again in 1936-37 and 1939. Each New York appearance was followed by a tour of American provincial cities. In 1941 he was invited to bring the Savoy Opera to America and Martyn Green was commissioned in the Royal Air Force in April 1941. (He had also served in World War One, having been seriously wounded in action in 1918). He saw service in Iceland, California, India and Australia and was awarded the D.S.O. and the M.C. for gallantry in the air. After the war he was released. The following year Green returned in the D'Oyly Carte Company and was seen again in New York in 1947-48 and in 1951. At the end of the 1951 season, he resigned from the D'Oyly Carte Company and acted and sang in repertory in New York and in the United States in the Gilbert and Sullivan. A book on his life has been published and more recently he has devoted his time to major television appearances and Broadway plays.

Richard Korn, young American conductor, was born in New York City and graduated from Princeton University at nineteen. After three years at Yale law school, Korn was admitted to the bar at the age of 22. He practiced law for four years before he became interested in law, when the latter was District Attorney of New York. From his earliest days the young man was fascinated with music and he began to play the piano at the age of eleven. Despite his career in law which was going so promisingly, Korn found the pull of music even stronger. He halted his law practice and sought for another means of livelihood. He was engaged as clarinetist and student conductor of the National Orchestra Association under Leon Barzin. He was accepted as guest conductor by Eddie Frank, Goldman for the summer by which time he had won a scholarship in conducting at the Juilliard School under Albert Stoessel. The rising young maestro was soon offered a position with the New York Philharmonic and has since directed with the Juilliard Symphony of Washington under Hans Kindler, and the next two years of his career were spent in Europe where he was selected to study with Koussevitsky in Tanglewood and his success was such that he won his own orchestra, created from the alumni of the National Orchestra Association. After Pearl Harbor, Korn received a commission in the Coast Guard and remained in service until 1945.

Korn's serious conducting career began immediately after the war, when he conducted the New York City Opera, the German Opera, the New York Philharmonic at Lewisohn Stadium (several times), the Cincinnati Symphony, the New Orleans Summer Pops, the Baton Rouge Symphony, the Brooklyn Symphony, the Boston Symphony and the Buffalo Philharmonic. In Europe, he was conductor for the Berlin Radio, Paris, Prague, in Poland, the Czechoslovakia, Vienna, etc. He has also directed orchestras in Copenhagen, Copenhagen, Stockholm, Rome, Hamburg and London. His numbers symphonic works, transcriptions and suites among his own compositions. Korn has been recognized as one of the greatest young conductors of the world.

James Pease was engaged by the Metropolitan Opera Association for the seasons of 1943, 1944 and 1945. He was a bass soloist and ended up as a soloist in major bass parts with the New York City Center Opera prior to his departure for Germany, where he has become one of the bright stars of the Hamburg Staatsoper. The young tenor, born in New York, has now reached a half million in Europe, where the requests for his services on both continents exceed his ability to meet them.

Karl Brock, another young American, came into national prominence when he was engaged by Toscanini for the great Italian conductor's broadcast of *Il Trovatore*. Subsequently Brock has starred in major leading lyric parts throughout Central and Southern Europe, dividing his time and operating appearances between Switzerland and Germany.

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**1681**



**Ultraphonnic high fidelity**

STEREO

# HAROLD BETTERS

## SWINGIN' ON THE RAILROAD

40151B

5.00



*Dirty Red  
For Your Love  
The In Crowd  
Railroad*

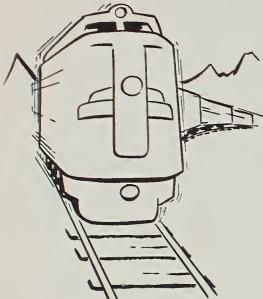
*and others*

GLP 7015



GATEWAY RECORDINGS, INC.

# Harold Betters Swingin' on the Railroad



Reviewing the 1965 Pittsburgh Jazz Festival, Downbeat correspondent Roy Kohler wrote, "Leading off the last portion of the show, Pittsburgh trombonist Harold Betters demonstrated why he sells more records in Pittsburgh than any major jazz artist. Mixing his rock-and-roll showmanship with bona fide jazz, the inimitable Mr. Betters, for the second successive year, got the audience to clap along with his beat and received the greatest applause of the entire three days. Producer George Wein was helpless to stop the crowd's pleas for more and Betters' encore really broke everybody up."

But it takes more than just words to describe Harold's unique appeal. Come to the Encore in Pittsburgh's Shadyside district on a Saturday afternoon and see what we mean. Harold appears there regularly and always packs them in. They come dressed in all manner . . . the gals in stretch pants, dungarees, shorts, and big shaggy sweaters; the guys in ski parkas, sweatshirts, and dirty sneakers sans socks. They stand packed together three and four deep at the bar or scrunched into booths.

When Harold begins to play, the roar of conversation abruptly stops. Before the first set is half over, everyone joins in. They clap hands, snap fingers, sing the familiar phrases of the solos, and occasionally a young lady is hoisted onto a table where she dances. The afternoon winds along its merry way. The temperature in the room rises and a dense cloud of smoke hovers above. At quitting time, Harold's fans won't accept it. They whistle, stomp their feet, and holler for "one more time". Inevitably Harold relents and the audience goes wild.

We hope we've captured the essence of Harold's popularity in this album. It's a combination of a great many things . . . showmanship, mainstream, a rockin' beat, inhibition, and loudness. Most of all, it's fun . . . fun for the listener, fun for the musicians.

The best of Harold's numbers have been recorded for this LP. *Swingers like Railroad*, *Watermelon Man*, and *Dirty Red*, which never quit, and ballads like *You Know* and *For Your Love*, which are handled in a delightfully different way. We've added some exciting and imaginative arrangements by Sandy Gish and even hand clapping and kids' voices. Listen to it. We think you'll know what we mean.

Production Supervisor: Robert W. Schachner  
Engineer: Lou Lombardi  
Cover Photo: Dan Quest  
Back Cover Design:  
Burt Young Advertising Inc.



GLP 7015

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## SIDE ONE

Railroad

The In Crowd

1-2-3

For Your Love

Watermelon Man

Bosa Nova Marina

(from the motion picture *A Moment of Truth*)

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## SIDE TWO

Dirty Red

Tell Him I'm Not Home

Betters Bluff

Something You've Got

You Know

(from the motion picture *Ecco*)

Lover's Concerto

---

Vocals:

"Tell Him I'm Not Home"

Nancy and Barbara Hershenson

"1-2-3"

The Miniatures

To The Huros Family  
Sincerely  
Don Mimmo

STEREO

IL Mira  
Records  
DMLP 102



**COME ON MY LOVE**

**LUISA**

**I NEED YOUR TOUCH**

**I LOVE YOU, MUCHO, MUCHO**

**PIOGGIA, FUOCO E SOLE**

**IN OR OUT**

**DON MIMMO DEL SUD**

# DON MIMMO del SUD

SIDE 1

\*COME ON MY LOVE

\*\*BANG, BANG, BANG

\*I NEED YOUR TOUCH

\*\*LUISA

\*\*\*CORRI DA ME

\*\*\*IN LOVE AGAIN

SIDE 2

\*I LOVE YOU MUCHO MUCHO

\*\*PIOGGIA, FUOCO E SOLE

\*\*TU E IO

\*\*E' D'AMORE CHE HAI BISOGNO

\*\*\*IN OR OUT

\*\*SENTI

(BMI)

Music &amp; Words by Don Mimmo

Arranged by: ROGER HAIVORTH  
GIANNI ATERRANO  
ELVIO MONTI

Don Mimmo is an Italian, and like most of the Italians he sings love. He writes his own songs, music and words. His unique way of projecting makes him different from others. Natural, like breathing, he switches from one language to another, taking your imagination from land to land around the world.

"I love you Mucho Mucho" is a love song in four languages (Spanish, Italian, French and English). In "Come on my love" there is a phrase which says: "The train to the Heavenly Station won't run everyday as you know". In "Corri Da Me" (run to me) he says, "I'll make you smile again, I'll give you in one day all the love you've lost". "I need your touch": "Some people need drugs to get high, I need your touch".

In each of his songs there is love; sweet or bitter, it's always love. That's the Italian way!

# AMERICAN FOLK SONGS



SALLY BROWN  
LUCKYS'  
GAY SPANISH MAID  
DOWN BY THE GREENWOOD LANDING  
DRYMIN DOWN  
DRUMMER BOY OF WATERLOO  
OCEAN QUEEN  
BOOK BAY HILL  
SQUARING UP TIME  
AQUID JIGGING TIME  
SHE'S LIKE THE SWALLOW  
JACK WAS EVERY INCH A SAILOR  
HARD HARD TIMES  
GOOD SHIP JUBILEE  
TRINITY CAKE

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Hold'n It Down  
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Big Wheels  
Produced by Megahertz

B-Side

- Pimpin  
Produced by Lil' Jon  
Featuring B Ball & Jazzy Pha  
V.S.O.P  
Produced by Antwan Amadeus  
Mama Don't Cry  
Produced by Jason Brown  
Featuring Nicole Wray

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**FUBU RECORDS**



# FUBU RECORDS



# FUBU RECORDS

NOLA

33-1/3 LONG PLAYING

# CANTOR PAUL NIEDERLAND

To Amelie & Edward  
with all good wishes  
*Cantor Paul Niederland*  
Sings

**Hebrew,  
Yiddish  
and  
Israeli Songs**

Accompanied by  
**Kapellmeister Norbert Pawlicki**  
**Opera Vienna-Austria – Piano and Organ**

Recorded in Vienna-Austria - Made in U.S.A.



Cantor Paul Niederland

# CANTOR PAUL NIEDERLAND

Accompanied by Kapellmeister Norbert Pawlicki – Opera Vienna-Austria – Organ and Piano

Selections Include . . .

## SIDE 1

- |                     |                |
|---------------------|----------------|
| 1. HASHKIVENU       | L. Lewandowski |
| 2. V'SHOM'RU        | R. Hofstein    |
| 3. KIDDUSH (Sabbat) | Traditional    |
| 4. S'FIRAT HO-OMER  | Traditional    |

## SIDE 2

- |  |   |
|--|---|
| 1. RACHEL, QUAND DU<br>SEIGNEUR-HALEVY | From the opera "La<br>Juive" sung in Hebrew |
| 2. GAMAL GAMALI                        | Israeli Song                                |
| 3. V'ULAI                              | Israeli Song                                |
| 4. A DUDELE                            | Hassidic Song                               |

## HASHKIVENU

Prayer for Divine Protection: "Grant, O heavenly Father, that we may lie down in peace, and that we may rise unto life . . . Shield us and remove from us every enemy, pestilence, sword, famine, and sorrow . . . Spread over us the tabernacle of Thy peace."

## V'SHOM'RU: Exodus XXXI: 16-17

The Sabbath as Covenant between God and Israel: "Wherefore the children of Israel shall keep the Sabbath, to observe the Sabbath throughout their generations, for an everlasting covenant. It is a sign between Me and the children of Israel forever; that in the six days the Lord made the heaven and the earth and on the seventh day He ceased from work and rested."

## KIDDUSH: The Sanctification

Over a goblet of wine, symbolic of peace and joy, the Sabbath day is sanctified in a prayer affirming the divine origin of the Sabbath and expressive of gratitude for it.

## S'FIRAT HO-OMER

Counting of the Omer: "It is counted from the second night of Passover until the night before Pentecost, the Feast of Weeks. It serves to connect the anniversary of the exodus from Egypt with the festival that commemorates the giving of the Torah on Mount Sinai."

## . . . SIDE TWO . . .

### RACHEL, QUAND DU SEIGNEUR From the opera "La Juive"

The Aria of Eleazar in Act IV, where he quietly contemplates the twist of fate whereby he is compelled to sacrifice Rachel, one whom he has raised as his own and loves dearly.

## GAMAL GAMALI

"My Camel, My Camel." A song of a lonely camel driver in the desert singing of the companionship of his camel.

## V'ULAI — MAYBE

A young girl in the Kibbutz dreams of Kinereth: "Oh! My Kinereth, did you ever exist? Or were you just a dream of mine?"

## A DUDELE

A Dudele is an ecstatic and affectionate expression of love and faith in the Ruler of the World, whose presence is in all things, in all places and in all times.

## CANTOR PAUL NIEDERLAND

Paul Niederland, Cantor of Temple Beth El, Utica, New York, was born in Lithuania, brought up and educated in Germany. He received his musical training at the Staats Conservatory of Wuerzburg and the Landes Conservatory of Leipzig, Germany. He also studied voice with such famous teachers as: Kammersänger Hjalmar Arlberg, Prof. Richard Fischer, E. Possoni, and in Milan, Italy with Maestro Vincenzo Mano. Since his early childhood he sang in Synagogue Choirs. He received his cantorial training from Cantor Raphael Hofstein, Dresden, Germany and Oberkantor Nachum Wikomirski, Bialostock, Leipzig. Cantor Niederland gave concerts in Europe, Israel and the United States and sang on Radio and Television.



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Liner Art - Don Daber

Produced by - Richard I. Blake



STEREO  
"360 SOUND"

# ANDRÉ PREVIN IN HOLLYWOOD

IT MIGHT AS WELL BE SPRING  
THE LAST TIME I SAW PARIS  
WE KISS IN A SHADOW

THEME FROM  
"THE BEST YEARS OF OUR LIVES"  
HHLILI, HILLO  
GIGI  
FASCINATION  
LAURA

THE SECOND TIME AROUND  
I'M A DREAMER, AREN'T WE ALI?  
SONG FROM TWO FOR THE  
SEESAW (A Second Chance)  
THEME FROM "IRMA LA DOUCE"  
(Look Again)

ARRANGED  
AND  
CONDUCTED  
BY  
JOHNNY WILLIAMS

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# ANDRÉ PREVIN IN HOLLYWOOD

Arranged and Conducted by Johnny Williams

Produced by Ed Kleban

In this, the most recent of his many albums, André Previn has chosen to present an historical anthology of "theme music" from motion pictures, covering a span of some thirty-four years of film-making. Or, to lapse momentarily into the realm of statistics, from "Sunny Side Up" (1929) to "Irma la Douce" (1963). With but few exceptions, everything in ANDRÉ PREVIN IN HOLLYWOOD has been recorded before—not only once, but many times. So often, in fact, that the prospective record buyer might be moved to say, "Oh no, not again!" and pass on. This, in my more-than-slightly prejudiced opinion, would be a grave error because André's tasteful and sensitive presentation adds up, in every instance, to what amounts to a definitive version, not just another addition to the already overlong list of albums which might well be titled "Music Not to Listen to Music By." So do listen, please—am enjoy.

Framed by a beautifully balanced combination of strings, horns and woodwinds, André's piano tone fairly glows with a warmth and lyricism entirely appropriate to the unashamedly romantic nature of the material.

Gigi, the lovely title song from lyricist Alan Jay Lerner and composer Frederick Loewe's charming fable about youth and love in the Paris of 1900, is just about as perfect a symbol for the over-all mood of the album as one could wish. The vocal horn line and the delicate piano filigree are like the tenderest of embraces, depicted in sound.

David Raksin composed the title theme for "Laura" in 1944, and the song has been recorded on many more labels, and by more artists, than any other song in anybody's catalogue, excepting only "Standust." Although I haven't heard them all, I doubt whether any of the two hundred and fifty-odd previously recorded versions has the very special lustre of this one.

Fascination dates from 1904, and for many years Marchetti's song was in the standard repertoire of salon groups which used to play behind the posted palms in upper-bracket hotel dining rooms back in the days before Muzak. Ultimately, worn out by overexposure, *Fascination* languished in obscurity until 1957, at which time it was granted a new lease on life in Billy Wilder's film, "Love in the Afternoon." André's deft treatment here has the proper Confidential elegance.

I'm a Dreamer (Aren't We All), by Ray Henderson, is from "Sunny Side Up," one of the pioneering musicals from the early days of sound films. Unless my memory is at fault, this was one was sung by Janci Gaynor, ac-

companied (no pun on this) by a zither. André's d'recliciously performance happily eschews the too obviously schmaltz. Also, no zither.

The Theme From "The Best Years of Our Lives" by one Hugo Friedhofer, is from Samuel Goldwyn's 1946 film classic. This is the only selection in the album composed as straight movie music, with no thought as to its commercial possibilities out of context. André's rendition captures the gentle Americanae mood of the original. The composer is probably appreciative.

André's unorthodox handling of Jerome Kern's The Last Time I Saw Paris (from the 1941 film, "Lady, Be Good") comes as a complete surprise. On the up-tempo side, and ever-so-delicately funky, his version still manages to retain Kern's feeling of nostalgia for "The City of Light."

Utterly Gallic and utterly charming, André Previn's Look Again (from "Irma la Douce") might conceivably reach the heights of popularity attained a few years ago by George Auric's "The Song From Moulin Rouge."

Another Richard Rodgers classic, We Kiss in a Shadow (from "The King and I"), completely avails the clichés supposedly evocative of the Orient. It is performed with a heady exuberance all its own. It Might as Well Be Spring, the Richard Rodgers and Oscar Hammerstein's only song written directly for "State Fair" (1945, re-filmed in 1962). Rodgers' music has subtle qualities too often either ignored or overlooked in performance. As played by André, the spirit of youthful longing is ever-present, which is exactly what the composer intended.

Bronislau Kaper's hairy perennial from "Lili," Hi-Lili, Hi-Lo receives an amazing workout, which in this style of transcription is a rare treat. And good Godowski's "I Am an Angel" with good reason, since André carries off this particular treatment right off the top of his head, after two previous and entirely different versions had failed to satisfy him. I was present at the recording session, otherwise I mightn't have believed it myself.

I have a sneaking suspicion that the inclusion of The Second Time Around (from Jimmy Van Heusen's score for "High Time") is deliberately calculated to force the listener into rushing right out and picking a fight with his chick, just for the pleasure of the subsequent reconciliation.

André has a remarkable flair for writing ballads such as A Second Chance, from his score for "Two for the

Theme From "Irma la Douce" (Look Again)  
We Kiss in a Shadow  
It Might as Well Be Spring  
Hi-Lili, Hi-Lo  
The Second Time Around  
Song From "Two for the Seesaw" (A Second Chance)

Monoaural—CL 2034  
Stereo—CS 6334



Seesaw." Highly sophisticated, and on the far-out side, the chances are that hardly anyone's going to be able to whistle it after the first hearing. Still, the same may be said of many a song composed by such worthies as Harold Arlen, George Gershwin, Cole Porter, Vernon Duke and David Raksin, to name but a few. Despite the fact that they are slow starters, such songs are blessed with a lot of staying power and often become standards long after the songs in the top forty have gone.

\* \* \* \*

Ours is an age of specialization when most men are highly proficient at something to the exclusion of practically everything else. Although completely a child of his time, André Previn is a bit of a paradox as well, since his many-faced talents mark him as representative of a type which, though never completely extinct, was nonetheless far more common during the 17th and 18th centuries, when musicians strove to attain perfection in all aspects of their craft.

André's musicality demonstrates a strong kinship with that of his illustrious forbears. As an instrumentalist, he is as much at home with the music of Bartók, Prokofiev, Hindemith or Ravel on the concert platform as he is with hard bop or balladry in some smoke-filled boîte. As a conductor, he has faced hard-bitten veterans of major symphony orchestras with the same equanimity and assurance he displays at a studio recording session. As a composer, he has proven himself in almost every genre: film scores, ballet music, symphonic and chamber works, pop tunes of all kinds. You name it. I suspect that the only reason that he has not, as yet, written entire operas is that he is because nobody has asked him to. However, tomorrow my guess is that I might also mention that in addition to his musical attainments, he is brilliantly articulate in three languages, has an acquaintance both wide and deep in the realm of literature and is a highly knowledgeable connoisseur of contemporary painting.

Some years ago, a colleague of André's remarked: "With André, talent, it would be no effort at all to hate him, only one never does. He's such a nice guy." With which opinion I am obliged to agree entirely. Like I dig him the most.

André also makes his own recording arrangements. However, in this instance, he enlisted the formidable arranging talent of Johnny Williams. Johnny, like André, is a quadruple threat man, capable of functioning brilliantly as a composer, conductor, arranger or pianist. The rapport between these two outstanding talents is truly a joy to hear. HUGO FRIEDHOFER

THESE SELECTIONS ARE FOLLOWED BY THEIR PUBLISHERS AND TIMINGS

2:27	2:27	2:27	2:27	2:27	2:17	2:17	2:17	2:17	2:15	2:15	2:15	2:15	2:15	2:15	2:15	2:15	2:15	2:15	2:15
SUPER GIGI (Chappell & Co., Inc. ASCAP)	LADY BE GOOD (ASCAP)	IRMA LA DOUCE (ASCAP)	WE KISS IN A SHADOW (Williamson Music, Inc. ASCAP)	IT MIGHT AS WELL BE SPRING (Williamson Music, Inc. ASCAP)	HI-LILI, HI-LO (Robbins Music Corp. ASCAP)	THE SECOND TIME AROUND (Columbia Corp. ASCAP)	THE SONG FROM "TWO FOR THE SEESAW" (A Second Chance) (United Artists Music Co., Inc. ASCAP)												
LAURA (Ricordi Music Corp. ASCAP)																			
FASCINATION (Muzak Corp. ASCAP)																			
I'M A DREAMER, AREN'T WE ALL? (DeSylva, Brown and Henderson, Inc. and Ross Jungnickel, Inc. ASCAP)																			
THE LAST TIME I SAW PARIS (T. H. Barnes Co. ASCAP)																			

14:44

2:10  
2:22  
2:42  
2:31  
2:55  
2:39  
15:14

STEREO • NASHBORO 7091

BY AND BY  
The Supreme Angels



# BY AND BY



"Here we're often tossed and driven on the restless sea of time,  
rolling clouds and howling tempest oft succeed a bright sunshine.  
In that land of perfect day, when the mist is rolled away,  
we will understand it better by and by.  
We're often destitute of the things that life demands,  
want of shelter and of food, with thirsty hills and barren land,  
but we're trusting in the Lord, and according to His word, we  
will understand it better by and by.  
By and by, when the morning comes,  
When all the saints of God are gathered home, we'll tell the story  
how we over-came, and we'll understand it better by and by."



## SELECTIONS:

- BY AND BY  
 YOU OUGHT TO LOVE HIM  
 THE LAST MILE OF THE WAY  
 THE ASSASSINATION  
 A MOTHER IN ZION  
 HOW I GOT RELIGION  
 PRECIOUS MEMORIES  
 PASS ME NOT  
 THE STORM OF LIFE  
 HE'LL UNDERSTAND AND SAY WELL DONE



PRODUCED BY SHANNON WILLIAMS FOR NASHBORO RECORD COMPANY  
 COVER DESIGN BY ROBERT LEE COOPER  
 RECORDED IN WOODLAND SOUND STUDIOS, NASHVILLE, TENNESSEE  
 BY AND BY AND YOU OUGHT TO LOVE HIM RECORDED  
 AT TRIANGLE SOUND STUDIOS, TUPelo, MISSISSIPPI  
 UNDER THE DIRECTION OF LARRY EADES

STEREO

# Traditional New Orleans Jazz



AS FEATURED AT  
**heritage  
hall**

 Dulai 800



# Traditional New Orleans Jazz

## SIDE 1

1. WE DANCED AT THE MARDI GRAS—MILLER MUSIC—ASCAP  
(J. Mercer / A. Opler)
2. IF EVER I CEASE TO LOVE—TRADITIONAL
3. THE SAINTS—TRADITIONAL
4. MUSKRAT RAMBLE—GEORGE SIMON, INC.—ASCAP  
(R. Gilbert / E. Ory)

## SIDE 2

1. 2189 RAG—TRADITIONAL
2. TISHMINGO BLUES—E. B. MARKS—BMI  
(S. Williams)
3. DIPPER MOUTH BLUES—INTERNATIONAL MUSIC, INC.—ASCAP  
(E. Ory)
4. PETITE FLEUR—HILL AND RANGE—BMI  
(S. Bechet)
5. ORY'S CREOLE TROMBONE—MELROSE MUSIC CORP.—ASCAP  
(E. Ory)

Rumor has it that the infectious music that is New Orleans Jazz is almost a thing of the past—that, when the last of the "old timers" has laid down his horn, the sounds that have been universally identified as New Orleans' own, will be no more.

Not so—New Orleans music today is more alive, more vibrant than ever. Anyone who has second-lined a parade lately, or visited one of the jazz halls in the French Quarter, knows that the beat and the harmonies still fill the soft New Orleans night with the melodies known and loved the world over.

The musicians on this album have been playing New Orleans jazz since their childhood—leaving New Orleans now and then to tour with various groups to every part of the country—but always returning to the "Birthplace of the Blues".

All forms of jazz were derived from this music, and fine men such as Dizzie Gillespie, Teddy Wilson, Gene Krupa, Barrett Deems, Dave Brubeck and many others, proudly trace their individual growths back to the beautiful fluid, intricate yet basic, style of musicians such as these.

Waldren "Frog" Joseph has taken his trombone and gone forth to play all over the world. In February, 1967, he was chosen to accompany a New Orleans group on a month long tour of our bases in Vietnam. He has worked with most of the jazz greats, recorded with them and appeared in a movie, as yet unreleased in this country, with Al Hirt. This is a dynamic man who copes with life with quiet humor. He had a secret dream for many years—a dream that one day the chance would come his way to record an album of his own—using the material and musicians of his own choosing. It took a long time, but the opportunity presented itself and Frog was ready.

Jack Willis, the greatest and most under-rated trumpet man in New Orleans today, is a childhood companion of Frog's. He too, has done the circuit, the one-night stands, the riverboats, the clubs, the long months away from home. Jack set to work arranging the numbers, and he came up with one of his own composing, naming it "2189" Frog's house number in New Orleans. It is a fine tune, done in the solid ensemble style which was early jazz before the northern bands of the era started the practice of a solo by each man on each number. Musicians originally played together—trumpet leading and trombone and clarinet playing counter point around,

over and below, but always with a subtle blending of harmonies that is all too seldom heard today. This has been recalled on this album and the result is full, rich and satisfying.

The Frog and Jack, the obvious choice on clarinet is Louis Cottrell. This man who plays with lyric classic simplicity, led the group on their tour of Vietnam, the first New Orleans jazz group to be chosen. Louis has done his share of traveling; from the frantic, exhausting one-night stands in out-of-the-way places to engagements at Jazz Festivals and the New York World's Fair, the big, smiling man has captured all who have heard him.

Musicians know that a band is only as good as its rhythm section. A ragged tempo, or emphasis misplaced on a beat, reduces a front line to a frustrated, disorganized group. The drummer, from his seat on his small stool, is the focal point around which they build their patterns, secure in the knowledge that the man with the beat is with them all the way. Louis Bartharin plays music on his drums and when he takes a solo you can sing to his rhythm. His is not the series of heavy crashing thuds often associated with jazz drummers, but a firm, almost a light, staccato sound, exciting in itself and exhilarating to the band.

Without a bass there is something missing in a New Orleans jazz band. There is nothing missing when Placide Adams throws back his head and lets go with the mellow tones that only he gets from his bass fiddle. He is the sustaining link between the drum and piano against which the horns play—never obvious, never resting—providing a rich carpet for the front line. Placide is a great favorite in Japan and is planning a third tour in that country.

There is no touch on the piano like that of Jeanette Kimball. Once you have heard it you will not forget it. Her incredible right hand and striding left have been a part of the music scene since she was a very young girl. Miss Kimball has traveled in the States and overseas with the Albert "Papa" French Band, and has recorded with many fine New Orleans groups.

These are the musicians who made this album—who bring you the theme song of Carnival time—of Mardi Gras—"If Ever I Cease To Love", played constantly during Carnival but rarely recorded—who lend their own touch to New Orleans' own "Saints" and who have made writing these liner notes a labor of love for me.

*Tone Anderson*

## PROKOFIEV: PETER AND THE WOLF, OP. 67

*conducted and narrated by Leonard Bernstein*

## TCHAIKOVSKY: NUTCRACKER SUITE, OP. 71A

*Leonard Bernstein conducting the New York Philharmonic*

In 1956, the 46-year-old Prokofiev composed *Peter and the Wolf*, one of the most ambitious pieces ever written for children. Schumann had written piano pieces for them and Humperdinck had composed an enduring children's opera, but an orchestral piece for children combining music and spoken text was an entirely new venture. An experiment such as this suited Prokofiev's temperament. The composer prized novelty greatly in his music. "I do not want to wear anyone else's mask," he said in an interview here in the United States. "I want always to be myself."

*PETER AND THE WOLF* displays an innate understanding of a child's musical tastes and sense of humor. Indeed, the vivid animal portraits in *PETER AND THE WOLF* have led commentators to label Prokofiev the Walt Disney of the musical world. Children accord it their highest praise—enthusiastic praise.

Composer Prokofiev, who had from his children a flair for the drama, also wrote the story of little Peter's encounter with the wolf. He assigned to each character in the tale a corresponding instrument and leitmotif: the flute is the Bird, the oboe the Duck, the clarinet played *staccato* in the low register is the Cat, the bassoon is Grandpa, three French horns are the Wolf, the string quartet is Peter, and the kettle-drums and bass drum are the hunters' rifle-shots. Prokofiev adroitly constructed the story so that as it progresses, the leitmotifs develop into a symphonic structure...indeed, a very intriguing lesson in instrumentation.

The story begins as Peter, portrayed by the strings, prances into the meadow where he encounters first the Bird, then the Duck. As he greets them, the melodies associated with each are heard, first in combination with Peter's string melody, then, as the strings fade, in duet. Soon the Cat enters; Peter warns the Bird, the Duck chides the Cat and the music becomes more complex still. Many combinations of melodies are yet to be heard as Peter proceeds to outwit the Wolf before his proud Grandpa and his admiring animal friends.

The engrossing tale ends in a superb triumphal march in which all the representative instruments participate, as Peter and his friends lead the captured Wolf to the zoo.

TCHAIKOVSKY WAS EXHAUSTED FROM OVERWORK WHEN THE DIRECTORATE OF THE St. Petersburg Opera House commissioned him to write a ballet for one of the tales of E. T. A. Hoffmann entitled "The Nutcracker." He wrote to

Library of Congress catalog card numbers R60-1335 and 1336 apply to this record.

ML 5593

Available on Stereo—MS 6193



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his brother in January of 1891: "Shall I give up the idea of wandering abroad or not? Is it wise to accept the offer of the Opera directorate? My brain is empty; I have not the least pleasure in work." He added, "I feel the absolute impossibility of depicting in music the 'Sugar-Plum Fairy'."

Fortunately, Tchaikovsky accepted another invitation to go abroad—this time to the United States—for during the very successful tour his enthusiasm revived and he began his sketches for the NUTCRACKER BALLET. The return trip was also fortunate, since it helped him out of his "Sugar-Plum Fairy" dilemma. Lawrence Gilman writes that Tchaikovsky discovered the recently-invented celesta when he stopped in Paris on the way home to Russia. He wrote to his publisher immediately that it was "something between a piano and a glockenspiel," and that it had a "divinely beautiful" tone. He asked the publisher to procure one for him but to keep it quiet for fear that "Rimsky-Korsakov and Glazounoff might hear of it and make use of it before I do." Through Tchaikovsky's genius, the celesta has become famous as the blithe, dainty Sugar-Plum Fairy.

After completion of the NUTCRACKER BALLET in the fall of 1891, Tchaikovsky proceeded to fashion some of its sections into a suite. The middle section consists of six "Danse caractéristiques," a "March," "Dance of the Sugar-Plum Fairy," "Russian Dance—Trepak," "Arabian Dance," "Chinese Dance," and "Dance of the Reed-Pipes." To complete the Suite, Tchaikovsky composed an overture and the concluding "Waltz of the Flowers."

The NUTCRACKER SUITE was first performed on March 19, 1892, at the St. Petersburg Opera House with the overwhelming approval of its audience—an indication of the subsequent universal popularity of this musical fairy tale.

The story of the ballet takes place after a Christmas party at which little Marie has received many gifts. Her favorite is a nutcracker shaped like the head of an old man with massive jaws. That evening, after everyone has gone to sleep, Marie creeps downstairs to discover that her presents have come alive and that they are being attacked by an army of mice. The Nutcracker, leader of the presents, challenges the Mouse-King and is having quite a struggle when Marie throws her shoe at the mouse to repel the attack. The mice scatter and the Nutcracker is suddenly transformed into a handsome Prince. He invites Marie and her friends to the delightful candy-land of the Sugar-Plum Fairy where they witness exotic dances from many lands, ending with every little girl's special delight, the "Waltz of the Flowers".

Library of Congress catalog card numbers R60-1333 and 1334 apply to this record.

SIDE I PETER AND THE WOLF..... 27:18 SIDE II NUTCRACKER SUITE: MINIATURE OVERTURE..... 3:16  
DANSES CARACTÉRISTIQUES..... 11:27  
WALZ OF THE FLOWERS..... 6:24

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**SIDE A****MUSIC MAN 3.50**

Mixed by Robert Brown

Drums Programmed by Bobby Ross Avila

Keyboards Bobby Ross Avila

Keyboard Programming by Bobby Avila, Sr.

Vocal Arrangements by James Felix

Background vocals Jackie Smiley, Bobby Ross Avila,

Bobby Avila, Sr., and James Felix

I hear the sounds of life locked in my head

Living there, while I sleep in my bed

Singing, dancing, playing in my dreams

Feelings so good, that's why the music brings

Music man, take the groove that makes me move

Player my sweat music, that's all I want to do

Music man, make me move, that's what I am

Music man, don't you understand, that's what I am

All I want to do is share my songs with you

Take them around the world, like Robbie Brown and Al B.

Sure

Silver Wonder, the Mac Band, give them all a hand

They're the music of today, the music men they're here

to stay

**REPEAT CHORUS**

Well the Troop, the dance, and the Running Man,

Those are the best things that I do in.

I do the disco, the dance and that's no lie,

But tell me why that dance it's alive,

I do the boogie woogie and the hi-

Ho, I do the disco, and I don't be shy,

Cause I dance to the beats that make me move,

And I舞 to the bassy drum that makes my groove "word"

So now you know what I'm about

The music man, he's got a lot to do,

So get up on up where ya at!

Chill on out when what's in tabin'

Don't be afraid, just be free,

Music makes everybody feels this same,

My name is Robbie Ross Avila and I brought my sound to show

you.

**REPEAT CHORUS****LET'S GET TOGETHER**

Mixed by Robert Brown

Engineered by Al Richardson

Drums Programmed by Bobby Ross Avila

Keyboard Programming by Bobby Avila, Sr.

And Al Richardson

Vocal Arrangement by James Felix

Vocals Programmed by Jackie S. Smiley, James (D.C.) Wilson

and James Felix

I've got a song to sing from the other side,

You're gonna be my girl till this day I'da

Don't hesitate when you have me say

I'll be your guy for just a year or days

Your little love is what I'm looking for

To see you smile, to see you laugh, to see you door

Don't ya fight it, it was meant to be

I'm just that kind of guy, who wants you to be by his side

CHORUS

Let's get together and have a cosmic romance

Under the moonlight, together, said our hearts will dance

It's get together and share our love

Under the stars, on my love

I've got a song to look so good

You never see the sun, you should

Can't seem to shake you, I just can't hold it

You're just a like a them in side

I'm just that kind of guy, who wants you to be

The cost of my love comes with a guarantee

There's no one else who loves you like I do

You will be my love, forever true

**REPEAT CHORUS**

Take a walk down the aisle with me baby

Take a chance, I won't let you down, you will see

Gir don't ya fight it, it was meant to be

I'm just that kind of guy, who needs you by his side

**REPEAT CHORUS****I WON'T LET YOU GO**

Mixed by Robert Brown

Engineered by Al Richardson

Drums Programmed by Bobby Ross Avila

Keyboard Bobby Ross Avila

Keyboard Programming by Robbie Avila, Sr.

Keyboard Programming by Jackie Smiley, Bobby Avila, Sr

Sax Solo by Brandon Roy Foy

Vocal Arrangement by James Felix

Vocals Programmed by Jackie Smiley, Bobby Avila, Sr.

Vocals Programmed by James Felix

Listen here

We been together for such a long time

The longest I've been with you, I still miss

We share our love and times for so long

I just can't imagine what could go wrong

Everyone when thinks of you

My heart doesn't stop racing I just

And I remember when we met at the movie show

We'll in love, baby, don't you know

**CHORUS**

I won't let you go

I won't let you go, baby, don't you know

Don't let me go, my love, my sita way

I won't let you go, my love, I have to stay

I want you more with each passing day

I want you more with each passing day

So tell me baby just how much you are

I wanna know, I wanna hear

Babe me when you say I can't

That's when I know you're the best

We've had some ups and downs, I know it's true

But this love of ours will see us through

**SPANISH CHORUS**

No Jameson again

Tu no me dejas a mi amar

No dejas que me ame se escape

No me dejas de amar

Dijo, ay amor, en tu amor

Le dije, ay amor, si tan

I pray to god that we'll never die

and in all my hopes and dreams

I know our love will never fall

**REPEAT CHORUS****MERRY GO ROUND**

Mixed by Robert Brown

Eng. by Al Richardson

Keyboard Bobby Ross Avila

Keyboard Programming by Robbie Avila, Sr.

Vocal Arrangement by James Felix

Vocals Programmed by Jackie Smiley, James (D.C.) Wilson

and James Felix

People don't understand what I'm going through

Try to make it, in this world, is hard to do

People don't get it, I'm not gonna to fall

I'm gonna make it, even if I have to crawl

**CHORUS**

My love round, it's not my big

The only thing that's making me back

Merry-go-, merry-go-round

I never gonna let you keep me down

Driving you up and down, it's my desire

Searching for an equal opportunity

Like me there's so many who want a chance

Open your doors and help a helping hand

This is too short, I'm sick

We're gonna have fun, and it'll be the same

Let's all come together, let's re-unite

This is a good plan, for us to see light

**REFRACTHORUS**

You're gonna be the one I'm supposed to be

Drumming my plan to fit in the spot to fall

It's a bangin' on a pretty go-round

Celing round and round and round

All I'm looking for is an equal opportunity

I got off the merry-go-round

People don't get it, I'm not gonna to fall

Said "A' I'm gonna make it, even if I have to crawl

REPEAT CHORUS

**DON'T HOLD ME BACK**

Mixed by Robert Brown

Engineered by Al Richardson

Keyboard Bobby Ross Avila

Keyboard Programming by Robbie Avila, Sr

Keyboard Programming by Jackie Smiley, James (D.C.) Wilson

Wilson and James Felix

When I looked into your eyes I knew

That I wanted to hold you in my arms

You are not the one I'm gonna let go of

But what you do, girl, you broke my heart

All you've ever done is try to discourage me

Never once did you say, you can depend on me

So I know I'll never let you hold me back

I'm gonna do what I'm gonna do, and that's a fact oh

**CHORUS 1**

Don't hold me back, don't hold me

It's time for you to get up and make a stand

Don't hold me back, oh don't hold me, try to hold me back

So many times, I've tried so hard to let you know

I was feeling alone and lost in the cold

You stopped me, you stopped me, you stopped me, you stopped me

Never stop to realize, every dog has its day

So keep in mind that I say is true

Things just have a way of coming right back to you

I keep you in my heart, let me tell me back

I gonna do what I'm gonna do and that's a fact oh

**CHORUS 2**

Don't hold me back, don't hold me

This time I'm gonna hold me back

Don't hold me back, oh don't hold me, try to hold me back

**REPEAT CHORUS****SIDE B****BEE MINE**

Mixed by Larry Ferguson

Engineered by Al Richardson

Drums Programmed by Robbie Avila, Sr.

Keyboard Bobby Ross Avila

Keyboard Programming by Jackie Smiley, James (D.C.) Wilson

Sax Solo by Brandon Roy Foy

Background Vocals Jackie Smiley and James Felix

Backing Vocals Jackie Smiley and James Felix

I saw this girl run down my street

She was walking, she was walking, she was walking to meet

She walked at me and I know I bound

The only girl that I wanna be around

She doesn't know who she's made me feel

Be with me, be with me, be with me, be with me

She's got to know what I'm talkin'

But if she opens her heart, I know she'll be mine

**CHORUS**

Don't be mine

Said "I know you're my baby

Be mine, be mine

And I don't mean my baby

Be mine

It's driving me crazy

Be mine, be mine, you're my baby (mayba)

I've got a girl, I've got a girl

The way she did mine, right from the start

A sweet disposition, and her personality

Made me weak in my knees, I fall in love ya see

How should I say what's on my mind

Without you, I'm nothing, I'm nothing on the line

I'll take a chance, I guess there's no way

I'll find the words, I'll find the words to say

**REPEAT CHORUS**

I just wanna be, the one I'm gonna wanna sea

I've got to have you, I've got to have you

No one else can have you, no one else for me

Cause you're my love, my love, my baby

**REPEAT CHORUS****YOU TURN ME ON**

Mixed by Robert Brown

Engineered by Al Richardson

Drums Programmed by Robbie Avila, Sr.

Keyboard Bobby Ross Avila

Keyboard Programming by Robbie Avila, Sr.



*Interview with*

# WILLIAM O. DOUGLAS

Associate Justice,  
U.S. Supreme Court

*produced by Howard Langer*



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Interview with

produced by Howard Langer

# WILLIAM O DOUGLAS

Associate Justice, U. S. Supreme Court



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## AMERICAN HISTORY IN BALLAD & SONG

#### + 4530 FOLK MUSIC U.S.A.

Compiled by Harold Courlander & Moses Asch; docu. notes by Charles Edward Smith; inc. 25 mus. ex. of blues, work, children's, shanty, ballads, & other songs & singing styles; var. artists from Alaska to the Virgin Islands.

2-12" LPs-\$13.58

# BESSIE SMITH

VOLUME TWO



j. c. holmes blues

sobbin' hearted blues

nashville woman's blues

i ain't gonna play no second fiddle

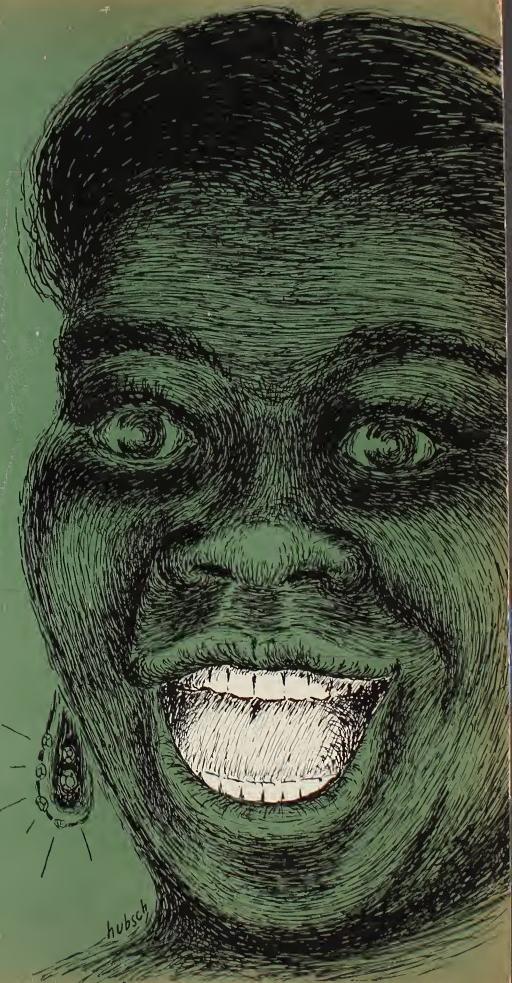
send me to the 'lectric chair

them's graveyard words

weeping willow blues

preachin' the blues

Jelly Ringer 5003



NONBREAKABLE LONG PLAYING MICROGROOVE



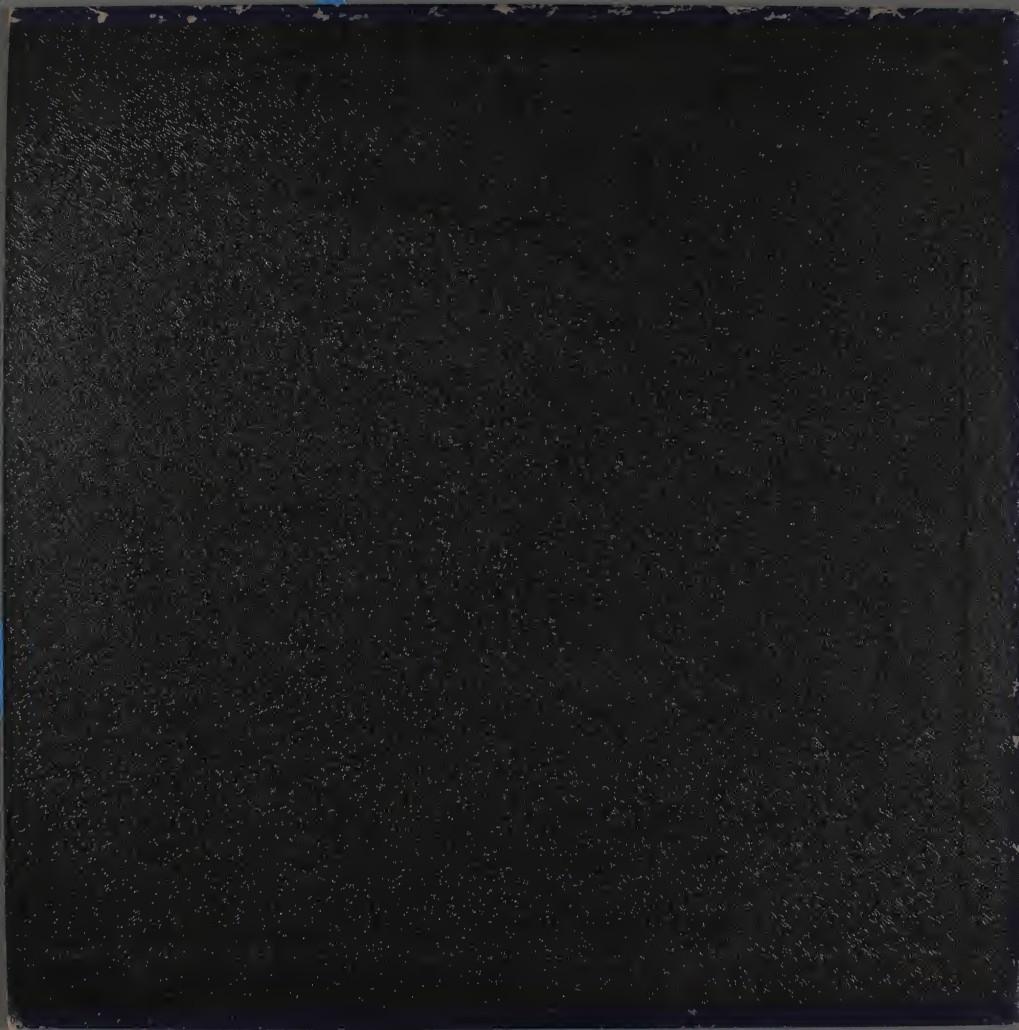


# SONGS and DANCES of ARMENIA

DANCE SONGS • FOLK SONGS • LOVE SONGS

FOLK DANCES • ROUND DELAYS • RECORDED IN ARMENIA

FOLKWAYS RECORDS & SERVICE CORP. N.Y. FP 306



FOLKWAYS RECORDS ALBUM NO. FP 806

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# **SONGS and DANCES of ARMENIA**

DANCE SONGS • FOLK SONGS • LOVE SONGS  
FOLK DANCES • ROUNDLEAYS • RECORDED IN ARMENIA

FOLKWAYS RECORDS

10" 33 1/3 RPM LONG PLAYING

- FP 1 SQUARE DANCES WITH PIUTE PETE  
FP 2 WHO BUILT AMERICA [FOLKSONGS COLL.]  
FP 3 DARLING COREY WITH PETE SEEGER  
FP 4 TAKE THIS HAMMER WITH LEAD BELLY  
FP 5 SONGS TO GROW ON, VOL. 1, WOODY GUTHRIE  
FP 7 SONGS TO GROW ON, MUSIC TIME, C. BAILEY  
FP 8 CALYPSO AND MERENGUES  
FP 9 ALL DAY BINGIN', ADELAIDE VAN WEY  
FP 10 LONESOME VALLEY [FOLKSONGS COLL.]  
FP 11 DUST BOWL BALLADS, WOODY GUTHRIE  
FP 12 CHINESE CLASSIC MUSIC [NATIVE INST.]  
FP 14 ROCK ISLAND LINE, WITH LEAD BELLY  
FP 15 SONGS OF MEXICO, TRIO AGUILILLAS  
FP 16 SPANISH GUITAR SOLOS, C. MONTOYA  
FP 17 SCOTTISH BAGPIPE MUSIC  
FP 18 IRISH POPULAR DANCES  
FP 19 SEA SHANTIES AND LOGGER-MEN SONGS  
FP 20 SONGS TO GROW ON, VOL. 2, SCHOOL DAYS  
FP 21 SEEDS OF LOVE, ANDREW ROWAN SUMMERS  
FP 22 COWBOY BALLADS, CISCO HOUSTON  
FP 24 LEAD BELLY LEGACY, VOL. 3  
FP 25 CANTORIALS WITH DAVID KUSEVITSKY  
FP 26 JEWISH FOLK SONGS WITH MARK OLF  
FP 27 SONGS TO GROW ON, THIS IS MY LAND  
FP 28 NEGRO FOLKSONGS, THE FOLKMASTERS  
FP 29 FOLK SONGS FROM FRENCH CANADA, ALAN MILLS  
FP 30 FNTS.JAZZ, VOL. 1, BABY DODDS DRUMS  
FP 32 FNTS.JAZZ, VOL. 3, REHEARSAL, M.L. WILLIAMS  
FP 33 FNTS.JAZZ, VOL. 2, REHEARSAL, TATUM TRIO  
FP 35 SONNY TERRY, HARMONICA & VOCAL SOLOS  
FP 36 MORMON FOLK SONGS, L.M. HILTON  
FP 305 YUGOSLAVIAN FOLK SONGS AND DANCES  
FP 306 ARMENIAN FOLK SONGS AND DANCES  
FP 102 FOLKTALES FROM INDONESIA IN ENGLISH  
FP 103 FOLKTALES FROM WEST AFRICA IN ENGLISH

12" 33 1/3 RPM LONG PLAYING

- FP 51 DANCE A LONG-RHYTHMIC EXERCISES  
FP 52 EXOTIC DANCES, LA MERI COLL.  
FP 53 JAZZ, VOL. 1, THE SOUTH, C.E. SMITH  
FP 54 RUSSIAN CHORAL MUSIC  
FP 55 JAZZ, VOL. 2, THE BLUES, F. RAMSEY  
FP 56 OLD HARP SINGING, EASTERN TENNESSEE  
FP 57 JAZZ, VOL. 3, NEW ORLEANS, F. RAMSEY  
FP 59 JAZZ, VOL. 4, JAZZ BINGERS, F. RAMSEY  
FP 61 HYMNS & CAROLS, ANDREW ROWAN SUMMERS  
FP 63 JAZZ, VOL. 5, CHICAGO, F. RAMSEY  
FP 64 UNQUIET GRAVE, ANDREW ROWAN SUMMERS  
FP 92 READINGS FROM THE RAMAYANA AND THE BHAGAVAD GITA, BANSKRIT & ENGLISH  
FP 93 MEETING OF THE JAMES JOYCE SOCIETY  
INCLUDING READINGS FROM "FINNEGANS WAKE" AND EXPLANATIONS BY PROF.  
JOSEPH CAMPBELL AND JAMES JOYCE  
READING FROM "ANNA LIVIA PLURABELLE"  
FP 94 MEETING OF THE JAMES JOYCE SOCIETY  
INCLUDING IMPRESSIONS OF JOYCE AND PADRAIC COLGAN READING "POMES PENNYEACH"  
FPX 20 SOUNDS OF AMER. & TROPICAL RAIN FOREST  
FPX 21 SOUNDS OF THE SEA  
FP 251 ANTHOLOGY AMER. FOLKMUSIC, BALLADS  
FP 252 ANTHOLOGY AMER. FOLKMUSIC, SOCIAL  
FP 253 ANTHOLOGY AMER. FOLKMUSIC, SONGS

ETHNIC FOLKWAYS LIBRARY

12" 33 1/3 RPM LONG PLAYING

- P 401 SIOUX AND NAVAJO ETHNIC MUSIC  
P 402 EQUATORIAL AFRICA ETHNIC MUSIC  
P 403 DRUMS OF HAITI ETHNIC MUSIC  
P 405 FOLK MUSIC OF ETHIOPIA  
P 406 INDONESIA: JAVA, BALI, SUMATRA, MALAYA  
P 407 FOLK MUSIC OF HAITI  
P 408 MIDDLE EAST-PALESTINE ETHNIC MUSIC  
P 409 FOLK MUSIC OF INDIA  
P 410 CULT MUSIC OF CUBA  
P 411 FOLK MUSIC OF SPAIN  
P 412 FOLK MUSIC OF PUERTO RICO  
P 413 INDIAN MUSIC OF MEXICO  
P 414 FOLK MUSIC OF FRANCE  
P 415 FOLK MUSIC OF PERU  
P 416 UZBEK, BUKHARA, AZERBAIJAN, ARMENIA  
P 417 NEGRO FOLK MUSIC-ALABAMA (SECULAR)  
P 418 NEGRO FOLK MUSIC-ALABAMA (RELIGIOUS)  
P 419 ROMANIA ETHNIC MUSIC [BARTOK COLL.]  
P 420 AMER. INDIAN MUSIC OF THE SOUTHWEST  
P 421 SOUTH ARABIA ETHNIC MUSIC (DOCUMENTARY)  
P 422 TRADITIONAL CLASSIC MUSIC OF INDIA (RAGAS)  
P 423 SOUTHEAST ASIA ETHNIC MUSIC  
P 424 KOREA ETHNIC MUSIC  
P 425 FOLK MUSIC OF PAKISTAN  
P 426 SPANISH-MEXICAN MUS. OF AMER. SOUTHW.  
P 427 BELGIAN CONGO, VOL. 1 (WEST) ETHNIC MUS.  
P 428 SONGS OF THE WATUTSI (EAST CONGO)  
P 429 FOLK MUSIC OF JAPAN  
P 430 FOLK MUSIC OF THE HEBRIDES  
P 431 RELIGIOUS MUSIC OF INDIA  
P 432 SONGS AND DANCES OF HAITI  
P 433 MAORI SONGS OF NEW ZEALAND  
P 434 YUGOSLAVIA ETHNIC MUSIC  
P 201 MUSIC OF THE FALASHAS (RELIGIOUS)  
P 301 UKRAINE ETHNIC MUSIC  
P 500 NEGRO FOLK MUSIC OF AFRICA & AMERICA  
P 504 MUSIC OF THE WORLD'S PEOPLES  
P 1000 HUNGARIAN FOLK SONGS ETHNIC [BARTOK C.]

FOR COMPLETE CATALOG WRITE TO FOLKWAYS RECORDS  
AND SERVICE CORP. 117 W. 46 ST. NY 19  
PRINTED IN USA

SIDE I

BAND 1. TOI NERGIZ. DANCE-SONG. ENSEMBLE DIRECTED BY T. ALTUNIAN FEATURING TAR AND KEMANCHAS, TRADITIONAL ARMENIAN INSTRUMENTS. THE MEANING OF THE SONG IS AS FOLLOWS:

FATHER, I WANT TO GET MARRIED  
BUT DON'T GIVE ME TO A STORE-  
KEEPER [ETC.]  
WHO WILL BE BUSY ALL DAY  
BUT GIVE ME TO A SHEPHERD  
WHO WILL GIVE ME ALL HIS TIME

BAND 2. INCH INCH ASEM. LOVE SONG.  
SUSAN VOCAL ENSEMBLE DIRECTED BY  
V. SAAKIAN WITH INSTRUMENTAL ACCOMPANIMENT.

BAND 3. LEPO LE. DANCE SONG. ENSEMBLE  
DIRECTED BY T. ALTUNIAN. THE TYPICAL  
FOLK DANCE ORCHESTRA ACCOMPANIES THE  
DANCERS (WHO ARE SINGING) AS THEY  
WEAVE IN AND OUT, IN A LARGE CIRCLE,  
'DIPPING' INTO THE CENTER.

BAND 4. GEZALS KHROVE. FOLK SONG. S.  
MKRTCHIAN WITH FOLK INSTRUMENTAL ENSEMBLE.

SIDE II

BAND 1. AKHALAKALAKI. DANCE SONG.  
L. MADOLAN AND G. GIURJAN, DUDUKS;  
M. OSANESIAN, DRUM. THE DUDUKS (REED  
INSTRUMENTS) PLAY THE TUNE WITH DRUM  
ACCOMPANIMENT. THE FIRST PART OF THE  
RECORD IS ACTUALLY AN INTRODUCTION TO  
THE DANCE.

BAND 2. SHALAKHO. DANCE SONG.  
L. MADOLAN AND G. GIURJAN, DUDUKS;  
M. OSANESIAN, DRUM. SAME AS ABOVE.

BAND 3. ARMENIAN ROUNDELAYS. FOLK  
INSTRUMENTAL ENSEMBLE DIRECTED BY  
A. MERANGULIAN, FEATURING TAR, KEMANCHAS,  
AND KANOON.

BAND 4. SHIRAKI GEVONDI. FOLK DANCE.  
SHIRAK ROUNDELAYS FOLK INSTRUMENTAL  
ENSEMBLE DIRECTED BY A. MERANGULIAN,  
FEATURING KEMANCHAS AND KANOON. AS  
THE TEMPO OF THE MUSIC INCREASES THE  
DANCERS MOVE FASTER AND FASTER.

FOR ADDITIONAL INFORMATION ON ARMENIAN FOLK MUSIC  
AND MIDDLE EAST MUSIC CULTURE SEE ETHNIC FOLKWAYS  
LIBRARY RECORD ALBUM NOTES ON MUSIC OF THE MIDDLE  
EAST U.S.S.R. P 416.

**SHERMAN**

**FIFTY MINUTES WITH  
DAVID KUSEVITSKY**

**S-1009  
SIDE 1**

**M7OP-4346**

**Shehechiyonoo (M. Machtenberg)**

**Habeit (W. Bogzester)**

**Ushmor Tzeiseinu (D. Kusevitsky)**

**L'Dor V'odor (Margolis)**

**SHERIM**

**FIFTY MINUTES WITH  
DAVID KUSEVITSKY**

**S-1009  
SIDE 2**

**M7OP-4347**

**Yismechu (D. Kusevitsky)**

**Adoshem Moloch  
(arranged by D. Kusevitsky)**

**Hatei (Shorr)**

**Sim Sholom (D. Kusevitsky)**

MUSIC FOR  
TEAHOUSE OF THE AUGUST MOON

by D. K. LEE

DKL  
Side 1

33 $\frac{1}{3}$  RPM  
LP Microgroove

BANDS 1 - 14 INCLUSIVE  
ARE CUES 1 - 14 RESPECTIVELY

Recorded in England for  
SAMUEL FRENCH, INC. and THE  
DRAMATIST PLAY SERVICE  
NYC

MUSIC FOR  
TEAHOUSE OF THE AUGUST MOON

by D. K. LEE

DKL  
Side 2

33 $\frac{1}{3}$  RPM  
LP Microgroove

BANDS 15 - 30 INCLUSIVE  
ARE CUES 15 - 30 RESPECTIVELY

Recorded in England for  
SAMUEL FRENCH, INC. and THE  
DRAMATIST PLAY SERVICE  
NYC



Dep. Leg. 208 - 77

LP - MS - 009 - A

STEREO

FORTALEZA Vol. I

1. TATALITU (Chuntunqui) U. Hermosa 2. SAMAY (Tonada) G. Hermosa 3. KURAKA (Tonada huayño) G. Hermosa 4. CARNAVAL GRANDE (Carnaval) A. en A D. en D. 5. MUYU HORKO (Tonada) G. Hermosa

RESERVADOS TODOS LOS DERECHOS DEL PROPIETARIO FONOGRAFICO DE LOS AUTORES DE LAS OBRAS REGISTRADAS EN ESTE DISCO

PROHIBIDA SU REPRODUCCION EJECUCION PUBLICA Y/O RADIODIFUSION



Dep. Leg. 208-77

LP - MS - 009 -B

STEREO

FORTALEZA Vol. I

1. MONTE PUNKU (Trofe) G. Hermosa
2. PROCESION (Triste) J. Lavayen Jr.
3. MOSO HUAYCHOUMA (Huayño) Tradicional
4. DES-
- TINO DE MI PUEBLO (Contata) G. Hermosa
5. ELLA ES (Huayño)
- G. Hermosa

RESERVADOS TODOS LOS DERECHOS DEL  
PROGRAMA FONOGRAFICO

DE LOS AUTORES DE LAS OBRAS REGISTRADAS EN ESTE DISCO

PROHIBIDA SU REPRODUCCION EN CUALQUIER FORMA

# OLD HOMESTEAD

DAVE MACON  
JUST FROM TENNESSEE

OHCS-185  
SIDE ONE

©1993 OHRC

1. STATION WILL BE CHANGED AFTER AWHILE (3:17)
2. ROOSTER CROW MEDLEY (3:00)
3. JUST FROM TENNESSEE (Shout Lula) (3:00)
4. WATERMELON SMILIN' ON THE VINE (2:59)
5. ALL GO HUNGRY HASH HOUSE (3:21)
6. OH, WHERE IS MY BOY TONIGHT (2:44)
7. FROM JERUSALEM TO JERICHO (3:06)
8. I TICKLED NANCY (2:31)

All Arrangements Uncle Dave Macon  
Jazore Music, BMI

old homestead records

Box 100

Brighton, Michigan 48116

# OLD HOMESTEAD

DAVE MACON  
JUST FROM TENNESSEE

OHCS-185  
SIDE TWO

©1993 OHRC

1. ARKANSAS TRAVELERS (3:07)
2. THE GIRL I LEFT BEHIND ME (3:03)
3. MUSKRAT MEDLEY (3:05)
4. OLD SHIP OF ZION (3:04)
5. DOWN IN ARKANSAS (3:07)
6. DOWN BY THE OLD MILL STREAM (3:03)
7. I DON'T RECON IT'LL HAPPEN AGAIN (3:12)
8. SAVE MY MOTHER'S PICTURE  
FROM THE SALE (2:58)

All Arrangements Uncle Dave Macon  
Jaymore Music, BMI

RECORDS

Box 100

Brighton, Michigan 48116

OLD HOMESTEAD



THEY ALL SWUNG THE BLUES

GLEN GRAY

AND THE CASA LOMA ORCHESTRA

STEREO

ST-1739  
(ST1-1739) 1

1. BUGLE CALL RAG (2:52)  
(Schoebel-Meyers-Pettis)
2. FLOYD'S GUITAR BLUES (2:33)  
(Floyd Smith)
3. DIPPERMOUTH BLUES (2:57) (Joe Oliver)
4. UPTOWN BLUES (2:53)  
(Jimmie Lunceford)
5. C JAM BLUES (2:40)  
(Duke Ellington)
6. WELL, GIT IT (3:07)  
(Sy Oliver)

MFD. BY CAPITOL RECORDS, INC. U. S. A. T. M.  MARCA REG. • U. S. PAT. NO. 2,631,859



THEY ALL SWUNG THE BLUES

GLEN GRAY

AND THE CASA LOMA ORCHESTRA

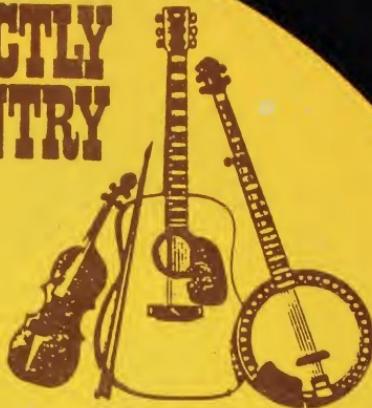
STEREO

ST-1739 2  
(ST2-1739) 2

1. THE NEW NO NAME JIVE (2:28)  
(Larry Wagner)
2. TANGO BLUES (3:12) (Harry James)
3. SWINGIN' THE BLUES (2:42)  
(Count Basie-Ed Durham)
4. NIGHT TRAIN (3:15) (Jimmy Forrest)
5. BLOWIN' UP A STORM (2:24)  
(Neal Hefti-Woody Herman)
6. FAREWELL BLUES (3:03)  
(Schoebel-Mares-Roppolo)

MFD. BY CAPITOL RECORDS, INC. U. S. A. T. M. MARCA REG. • U. S. PAT. NO. 2,631,859

# STRICTLY COUNTRY



SIDE ONE  
SCR-9

BOB PAISLEY &  
the Southern Grass

1. Don't Say Goodby If You Love Me
2. Dark Hollow
3. My Home's Across The Blue Ridge Mountains
4. I Heard The Lonesome Whistle Blow
5. Think of What You've Done
6. Tennessee Cut Up Breakdown

# STRICTLY COUNTRY



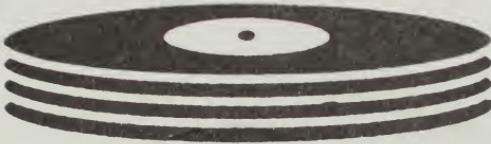
SIDE TWO  
SCR-9

BOB PAISLEY &  
the Southern Grass

1. Darlin Nellie Across the Sea
2. Green Leaf Breakdown
3. Little Spot in Heaven
4. I Ain't Broke
5. Hope You Have Learned

1

M E G A | M I X X



---

I N D U S T R I E S • L T D  
FOR PROMOTIONAL USE ONLY

SIDE C

**Tom's Diner**

DNA featuring Suzanne Vega 6:06  
(99 BPM)

Courtesy A&M Records  
Mixx by Larry Clawson

**B.B.D Mixx**

Bell Biv DeVoe 6:18  
(110 BPM)

Courtesy MCA Records  
Mixx by Abdullah Shaikh

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1

M E G A | M I X X



I N D U S T R I E S • L T D

FOR PROMOTIONAL USE ONLY

SIDE D

**Disco Mixx**

Various Artists 8:29

(119 BPM)

Mixx by John Harkins

**Antacid Beats 4:07**

(118 BPM)

© 1990 MegaMixx

Productions

Conceived and Programed by  
Armand Van Helden

10

Samples

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# TOBACCO ROAD

1

STEREO

33

GEMA

B/2583

21039

## CHARLIE PARKER “EVERYTHING I HAVE IS YOURS”

1. Jumpin With Symphony Sid
2. Groovin' High
3. Everything I Have Is Yours
4. Don't Blame Me
5. Liza 10:30
6. Strike Up The Band
7. How High The Moon
8. Cheryl

Printed in Germany

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# TOBACCO ROAD

2

STEREO

33

GEMA

B/2583

21039

## CHARLIE PARKER “EVERYTHING I HAVE IS YOURS”

1. East Of The Sun
2. Cool Blues 9:00
3. Ornithology 5:00
4. Slow Boat To China
5. Yardbird Suite
6. Tea For Two
7. Koko 5:00
8. Moo 7:00

Printed in Germany

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LOS ANGELES 28, CALIF

...visual sound

# STEREO

## JAN & DEAN'S GOLDEN HITS



# LIBERTY

LIBERTY RECORDS, INC

LST-7248

1. BABY TALK (2:23)  
(M. Schwartz) Hillairy Music-Ultra Music - BMI
2. WE GO TOGETHER (2:42)  
(S. Haims-P. Stevens) Sunflower Music - ASCAP
3. PALISADES PARK (1:59)  
(C. H. Barris) Claridge Music, Inc. - ASCAP
4. IN A TURKISH TOWN (2:22)  
(R. Valens) Kemo Music Co. - BMI
5. WHO PUT THE BOMP (2:43)  
(Mann-Goffin) Aldon Music, Inc. - BMI
6. HEART AND SOUL (2:06)  
(Carmichael-Lesser) Famous Music Corp. - ASCAP

LOS ANGELES 28, CALIF.

...visual sound

# STEREO

## JAN & DEAN'S GOLDEN HITS

LIBERTY

LIBERTY RECORDS, INC.

LST-7248

1. BARBARA ANN (2:18)  
(F. Fassert) Cousins Inc.-Shoestring Music - BMI
2. POOR LITTLE PUPPET (2:56)  
(Keller-Greenfield) Aldon Music, Inc. - BMI
3. TENNESSEE (2:08)  
(Russell-Cason) Wonder Music-Achlen Music - BMI
4. QUEEN OF MY HEART (2:27)  
(Venezuela-Quinones) Maravilla Music, Inc. - BMI
5. A SUNDAY KIND OF LOVE (2:15)  
(Bell-Leonard-Rhodes-Prima) Sunflower Music - ASCAP
6. JENNIE LEE (1:57)  
(Berry-Ginsberg) Daywin Music, Inc. - BMI

# Allegro

LONG  
PLAYING  
RECORD

RPM

MICROGROOVE 33 1/3 RPM

MARTYN GREEN  
featured in Gilbert & Sullivan's  
MIKADO Highlights  
with JAMES PEASE, KARL BROCK, Orch. & Chorus  
directed by RICHARD KORN

1681

SIDE I  
(1681A)

Overture  
A Wand'ring Minstrel  
Our Great Mikado, Virtuous Man  
Behold the Lord High Executioner

TRADEMARKS REG. U. S. PAT. OFF. MADE IN U.S.A.

ultraphonic  
HI-FIDELITY

# Allegro

LONG PLAYING RECORD

RPM

33 $\frac{1}{3}$

MARTYN GREEN  
featured in Gilbert & Sullivan's  
MIKADO Highlights  
with JAMES PEASE, KARL BROCK, Orch. & Chorus  
directed by RICHARD KORN

1681

SIDE II  
(1681B)

I've Got A Little List; A More Humane Mikado;  
Let the Punishment Fit the Crime; Criminal  
Cried; The Flowers That Bloom in the Spring;  
Willow, Tit Willow; There's Beauty  
in the Bellow of the Blast; For He's Gone  
and Married Yum Yum

TRADEMARKS REG. U. S. PAT. OFF. MADE IN U.S.A.

ultraphonic  
HI-FIDELITY

MICROGROOVE

G

# GATEWAY

RECORDINGS, INC.

1031-GLP-  
7015-A  
33 1/3 RPM

STEREO  
Side 1  
SGLP-7015

## HAROLD BETTERS SWINGING AT THE RAILROAD

1. RAILROAD (P.D.) - Waygate-ASCAP
2. IN CROWD (B. Page) - American Keys-BMI
3. 1-2-3 (J. Madara-D. White-L. Borisoff) - Champion Music & Double Diamond Music-BMI
4. FOR YOUR LOVE (Ed Townsend) Beechwood Music
5. WATERMELON MAN (H. Hancock) - Hancock Keys
6. BOSSA NOVA MARINA (Piero Piccioni) - E. B. Marks Music-BMI

GATEWAY RECORDINGS, INC. PITTSBURGH, PENNA.

# GATEWAY

RECORDINGS, INC.

1031-GLP-

7015-B

33 1/3 RPM

STEREO

Side 2

SGLP-7015

HAROLD BETTERS SWINGING AT THE RAILROAD

1. DIRTY RED (C. Ramsey-H. Betters) -  
Waygate-ASCAP
2. TELL HIM I'M NOT HOME (J. Barry) -  
T. M. Music, Inc.
3. BETTERS BLUFF (S. Gish) -  
Waygate-ASCAP
4. SOMETHING YOU'VE GOT
5. YOU KNOW (Riz-Ortolani-Alan  
Brandt) - E. B. Marks Music-BMI
6. LOVER'S CONCERTO (S. Linzer-  
D. Randell) - Saturday Music-BMI

GATEWAY RECORDINGS, INC. PITTSBURGH, PENNA.



## DON MIMMO del SUD

DM-LP-102-A

33 $\frac{1}{3}$  RPM  
STEREO

\*COME ON MY LOVE  
\*\*BANG, BANG, BANG  
\*I NEED YOUR TOUCH  
\*\*LUISA

\*\*\*CORRI DA ME  
\*\*\*IN LOVE AGAIN

Music & Words by Don Mimmo

Arranged by:

\*ROGER HAWORTH  
\*\*GIANNI ATERRANO  
\*\*\*ELVIO MONTI

Lira Music Co.-BMI

A production of LIRA Records, New York, N. Y.

# Lira

DON MIMMO del SUD

DM-LP-102-B

33 $\frac{1}{3}$  RPM  
STEREO

\* I LOVE YOU MUCHO MUCHO  
\*\*PIGGIA, FUOCO E SOLE  
\*\*TU E IO  
\*\*E' D'AMORE CHE HAI BISOGNO  
\*\*\*IN OR OUT  
\*\*SENTI

Music & Words by Don Mimmo

Arranged by:

\*ROGER HAWORTH  
\*\*GIANNI ATERRANO  
\*\*\*ELVIO MONTI

Lira Music Co.-BMI

A production of LIRA Records, New York, N. Y.

# SUTTON

## AMERICAN FOLK SONGS

1. SALLY BROWN
2. LUCKYS'
3. GAY SPANISH MAID



HI-FIDELITY

4. DOWN BY THE GREENWOOD LANDING
5. DRYMIN DOWN
6. DRUMMER BOY OF WATERLOO
7. OCEAN QUEEN
8. BOOK BAY HILL

SU 265-A

33 $\frac{1}{3}$  RPM LONG PLAYING RECORD

HI-FIDELITY NON-BREAKABLE

# SUTTON

AMERICAN FOLK SONGS

1. SQUARING UP TIME
2. SQUID JIGGING TIME



HI-FIDELITY

3. SHE'S LIKE THE SWALLOW
4. JACK WAS EVERY INCH A SAILOR
5. HARD HARD TIMES
6. GOOD SHIP JUBILEE
7. TRINITY CAKE

SU 265-B

HI-FIDELITY NON-BREAKABLE

33 1/3 RPM LONG PLAYING RECORD

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**You Don't Wanna**

- 1. Clean**
- 2. Dirty**
- 3. Instrumental**
- Hold'n It Down**
- 4. Dirty**
- Big Wheels**
- 5. Dirty**

# **FUBU RECORDS**

**PROMOTIONAL COPY - NOT FOR SALE**

**SIDE A**



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**Pimpin**

- 1. Clean**
- 2. Dirty**

**3. Instrumental**

**V.S.O.P**

- 4. Dirty**

**Mama Don't Cry**

- 5. Dirty**

**FUBU**  
**RECORDS**

**PROMOTIONAL COPY - NOT FOR SALE**

**SIDE B**

**54<sup>TH</sup>  
PLATOON**

CANTOR  
PAUL NIEDERLAND, Tenor

Kapellmeister Norbert Pawlicki  
Opera Vienna - Austria  
Organ and Piano

CPN-1  
Side One

33 1/3 rpm

1. Hachikene - L. Lewandowski
2. V'chum'rey - R. Holtstein
3. Kiddush (Salikath) - Traditional
4. Shalom He-omei - Traditional

# CANTOR PAUL NIEDERLAND, Tenor

Kapellmeister Norbert Pawlicki  
Queru-Vienna - Austria  
Organ and Piano

CPN-2  
Side Two

33 $\frac{1}{3}$  rpm

1. Rachel, quand du Seigneur - Halivya  
From "Le Livre" song in Hebrew
2. Gamal Gamali - Israeli Song
3. V'hava - Israeli Song
4. Al Oudelo - Hassidic Song

# FLEETWOOD



TRU STEREO FIDELITY

FCLP 2273

Side One

Volume One

Compatible Stereo

D.C.A.  
**WORLD SENIOR CHAMPIONSHIPS**  
Rochester, New York

CABALLEROS  
Hawthorne, New Jersey

YANKEE REBELS  
Baltimore, Maryland

FLEETWOOD RECORDING CO., INC. © REVERE, MASSACHUSETTS

# FLEETWOOD

TRU STEREO FIDELITY

FCLP 2273  
Side Two

Volume One

Compatible Stereo

D.C.A.  
**WORLD SENIOR CHAMPIONSHIPS**  
Rochester, New York

HURRICANES  
Shelton, Connecticut

ROCKETS  
Pittsburgh, Pennsylvania

FLEETWOOD RECORDING CO., INC. © REVERE, MASSACHUSETTS

COLUMBIA

ANDRÉ PREVIN  
IN  
HOLLYWOOD

Arranged and Conducted by Johnny Williams

CS 8834

Side I  
XSM 59520

1. GIGI -Lerner -Loewe
2. LAURA -Mercer -Raksin
3. FASCINATION -Marchetti
4. I'M A DREAMER, AREN'T WE ALL?  
DeSylva -Brown -Henderson
5. THEME FROM "THE BEST YEARS  
OF OUR LIVES" -Friedhofer
6. THE LAST TIME I SAW  
PARIS -Hammerstein  
Kern

360 SOUND STEREO 360 SOUND  
© "COLUMBIA", MARCAS REG. PRINTED IN U.S.A.

COLUMBIA

ANDRÉ PREVIN  
IN  
HOLLYWOOD

Arranged and Conducted by Johnny Williams



CS 8834



Side 2  
XSM 59521



1. THEME FROM "IRMA LA DOUCE" (LOOK AGAIN)  
LANGDON -PREVIN
2. WE KISS IN A SHADOW -HAMMERSTEIN -RODGERS
3. IT MIGHT AS WELL BE SPRING -HAMMERSTEIN  
RODGERS
4. HI-LILI, HI-LO -DEUTSCH -KAPER
5. THE SECOND TIME AROUND -CAHN  
VAN HEUSEN
6. SONG FROM "TWO FOR THE  
SEESAW" (A SECOND CHANCE)  
LANGDON -PREVIN

"360° SOUND" STEREO "360° SOUND"  
® "COLUMBIA", MARCAS REG. PRINTED IN U.S.A.



MARCAS REG. PRINTED IN U.S.A.

Side 1  
Stereo

NASHBORO

Nashboro 7091 A  
Produced by  
Shannon Williams

BY AND BY  
THE SUPREME ANGELS

1. BY AND BY—4:42
2. YOU OUGHT TO LOVE HIM—2:29
3. THE LAST MILE OF THE WAY—2:14
4. THE ASSASSINATION—2:40  
(H. Hunt—Excellorrec Music Co.—BMI)
5. A MOTHER IN ZION—2:01  
(H. Hunt—Excellorrec Music Co.—BMI)

1011 Woodland St., Nashville, Tennessee

# NASHBORO

Side 2  
Stereo

Nashboro 7091 B  
Produced by  
Shannon Williams

## BY AND BY THE SUPREME ANGELS

1. HOW I GOT RELIGION—2:34  
(H. Hunt—Excellorec Music Co.—BMI)
2. PRECIOUS MEMORIES—2:49
3. PASS ME NOT—3:04
4. THE STORM OF LIFE—2:59  
(H. Hunt—Excellorec Music Co.—BMI)
5. HE'LL UNDERSTAND  
(and Say Well Done)—2:50

1011 Woodland St., Nashville, Tennessee



STEREO

TRADITIONAL NEW ORLEANS JAZZ

255-L2413  
Time 15:25

800  
SIDE 1

WALDRЕН "FROG" JOSEPH

1. WE DANCED AT THE MARDI GRAS  
—Miller Music—ASCAP  
(J. Mercer/A. Opler)
2. IF I EVER CEASE TO LOVE  
(Traditional)
3. THE SAINTS  
(Traditional)
4. MUSKRAT RAMBLE  
—George Simon, Inc.—ASCAP  
(R. Gilbert/E. Ory)

Produced by Dulai Records  
103 Royal St.  
New Orleans, La.



STEREO

WALDREN "FROG" JOSEPH

255-L2414  
Time 16:21

800  
SIDE 2

1. 2189 RAG  
(Traditional)
2. TISHMINGO BLUES  
—E. B. Marks—BMI  
(S. Williams)
3. DIPPER MOUTH BLUES  
—International Music, Inc.—ASCAP  
(E. Ory)
4. PETITE FLEUR  
—Hill and Range—BMI  
(S. Bechet)
5. ORY'S CREOLE TROMBONE  
—Melrose Music, Corp.—ASCAP  
(E. Ory)

Produced by Dulai Records  
103 Royal St.  
New Orleans, La.

KAYAC  
Records  
**BIG FAMILY**  
**SKYLARK**  
James Stafford

*Thanks to Eileen Stafford and Sharon McDonald*

©1992

**SIDE A**

KR107A

**STEREO 33 $\frac{1}{3}$  R.P.M.**

*Recorded and mixed at:  
Rawlston Recording Studio  
Rec. Engineer: Junior M  
Mix Engineer: Akili Walker*

**BRING HIM DOWN--BMI**  
(James Stafford)

**2. BRING HIM DOWN (Club Mix)**

Produced by James (Skylark) Stafford

and Thomas (Timelight) James

Arranged by Dwight McIntosh

Conducted By James Stafford

Distributors Kayac Records (718) 469-4056

Timelight, Inc. (718) 342-6979

Skylark (718) 485-1850

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KAYAC

Records

**BIG FAMILY  
SKYLARK**

James Stafford

*Thanks to Eileen Stafford and Sharon McDonald*

©1992

**SIDE B**

KR107B

**STEREO 33½ R.P.M.**

Recorded and mixed at:  
Rawlston Recording Studio  
Rec. Engineer: Junior M  
Mix Engineer: Akili Walker

**BIG FAMILY—BMI**

(James Stafford).

**2. BIG FAMILY (Club Mix)**

**3. MY BUSINESS—BMI**

(James Stafford)

Produced by James (Skylark) Stafford  
and Thomas (Timelight) James

Arranged by Dwight McIntosh

Conducted By James Stafford

Distributors Kayac Records (718) 469-4056

Timelight, Inc. (718) 342-6979

Skylark (718) 485-1850

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# FOLKWAYS Records

AND SERVICE CORP., 701 7th Ave., N.Y.C.

Long Playing Non-Breakable Micro Groove 33½

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**HOWARD LANGER Interviews:**  
Associate Justice U. S. Supreme Court  
**WILLIAM O. DOUGLAS**

SIDE I

FC 7350 A

PART ONE  
THE SUPREME COURT  
FUNCTION  
ROUTINE  
PROCEDURE

Produced & Narrated by Howard Langer

# FOLKWAYS Records

AND SERVICE CORP., 701 7th Ave., N.Y.C.

Long Playing Non-Breakable Micro Groove 33½

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**HOWARD LANGER Interviews:**  
Associate Justice U. S. Supreme Court  
**WILLIAM O. DOUGLAS**

SIDE II

FC 7350 B

**PART TWO**  
PERSONAL VIEWS  
FOREIGN POLICY  
TRAVEL  
PEOPLE  
TO THE YOUTH

Narrated by Howard Langer

COMMUNITY COLLEGE OF PHILADELPHIA,  
PHILADELPHIA, PENNSYLVANIA

**SHARPSHOOTER**  
RECORDS INC.

A SIDE OF RICK EXCELLENTE

Special  
33 1/3 RPM  
"Double Barrel Disc "

© 1979

HOLSTER MUSIC  
(ASCAP)  
(SSTR 1001)  
(STEREO)

1. I KNOW YOU KNOW (I KNOW) (3:48)
2. STREET CRUISE '55 (4:07)

Written & Produced By  
Rick Excellente

For Sharpshooter  
Records, Inc.

**SHARPSHOOTER**  
RECORDS INC.

**PLAY OTHER SIDE ONLY**  
(This is a special "Double Barrel Disc."  
It contains two cuts in one.)

SHARPSHOOTER RECORDS INC.  
BOX 755 MADISON SQ. ST.  
N. Y., N. Y. 10010

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Sharpshooter Records

5003 A

# Jolly Roger

BESSIE SMITH

(Vol. 2)

accompanied by

Louis Armstrong, cornet;  
Charlie Green, trombone;  
Fred Longshaw, piano

Side 1

- Band 1. J. C. HOLMES BLUES
- Band 2. SOBBIN' HEARTED BLUES
- Band 3. NASHVILLE WOMAN'S BLUES
- Band 4. I AIN'T GONNA PLAY  
NO SECOND FIDDLE

NONBREAKABLE LONG PLAYING MICROGROOVE

5003 B

# Jolly Roger

BESSIE SMITH

(Vol. 2)

accompanied by  
Joe Smith, cornet;  
Charlie Green, trombone;  
Fletcher Henderson, piano

Side 2

Band 1. SEND ME TO THE 'LECTRIC CHAIR

Band 2. THEM'S GRAVEYARD WORDS

Band 3. WEEPING WILLOW BLUES

Band 4. PREACHIN' THE BLUES  
(acc. by James P. Johnson, piano)

NONBREAKABLE LONG PLAYING MICROGROOVE

NORGRAN RECORDS



THE  
DIZZY GILLESPIE  
STAN GETZ  
SEXTET

1. IT DON'T MEAN A THING
2. I LET A SONG GO OUT OF MY HEART

(Under the personal supervision of Norman Granz)

PLAYING MICROGROOVE

MG N-2-A

(10,416)

JAZZ AT THE PHILHARMONIC, INC. - MADE IN U.S.A.

NORGRAN RECORDS



THE  
DIZZY GILLESPIE  
STAN GETZ  
SEXTET

1. EXACTLY LIKE YOU
2. TALK OF THE TOWN

(Under the personal supervision of Norman Granz)

PLAYING MICROGROOVE  
JAZZ AT THE PHILHARMONIC, INC. - MADE IN U.S.A.  
MG N-2-B  
(10,417)

# FOLKWAYS Records

AND SERVICE CORP., 117 W. 46TH N.Y.C.

Long Playing Non-Breakable Micro Groove 33½ RPM

## SONGS and DANCES of ARMENIA

Recorded in Armenia

### SONGS

SIDE I

806 A

- Band 1. TOI NERGIZ (dance-song)  
Ensemble direct. by T. Altunian  
feat. tar, kamancha instru.
- Band 2. INCH INCH ASEH (love song)  
(Gusan Avasi)  
Gusan Vocal Ensemble direct. by V. Saakian
- Band 3. LEPO - LE - LE (dance-song)  
Ensemble direct. by T. Altunian
- Band 4. GEZALS KHROVE (folk song)  
S. Mkrchian with  
folk instff. ensemble

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& Service Corp.

# FOLKWAYS Records

AND SERVICE CORP., 117 W. 46St., N. Y. C.

Long Playing Non-Breakable Micro Groove 33½ RPM

## SONGS and DANCES of ARMENIA

Recorded in Armenia

### DANCES

SIDE II

806 B

Band 1. AKHALKALAKI (dance-song)  
L. Madolan and G. Giurjan, Duduks;  
M. Oganesian, drum

Band 2. SHALAKHO (dance-song)  
L. Madolan and G. Giurjan, Duduks;  
M. Oganesian, drum

Band 3. ARMENIAN ROUNDDELAYS  
folk instr. ensemble direct. by A. Merangulian  
feat. tar, kamancha, kanoon

Band 4. SHIRAKI GEVONDI (folk dance)  
Shirak Rounddelays folk instr.  
ensemble direct. by A. Merangulian  
feat. kanoon, kamancha

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44

## SO YOU'RE THE ONE

Fox Trot

Vocal Chorus by June Robbins  
-Zaret-Whitney-Kramer-B.M.L.-

EDDY DUCHIN and  
his ORCHESTRA



COLUMBIA

Established 1878. A Division of Columbia Pictures Industries, Inc., New York, N.Y.  
For more than half a century Columbia has been a leader in the recording industry,  
and today it is one of the largest record companies in the world.

35812  
(00 35812)

# I GIVE YOU MY WORD

Fox Trot

Vocal Chorus by June Robbins

-Kavelin-Lyon-B.M.I.-

EDDY DUCHIN and  
his ORCHESTRA



"HIS MASTER'S VOICE"  
REG. U. S. PAT. OFF. MARCA REGISTRADA

# BLUEBIRD

For best results  
use Victor Needles



## ISOLA BELLA-Fox Trot

(That Little Swiss Isle)  
(Ray Noble)

Charlie Barnet and his Orch.  
Vocal refrain by Bob Carroll

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RCA MANUFACTURING CO., INC., CAMDEN, N. J., U. S. A.

SET DETAILED NOTICE ON ENVELOPE.



# BLUE BIRD

24

Its  
use Victor Needles

B-10918-B

WATCHA KNOW JOE-Fox Trot

(James Young)

Charlie Barnet and his Orch.

Vocal refrain by Ford Leary  
and The Three Moaxes

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42

Orch

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6159  
(50177)

# TORNA A SURRIENTO

(Come Back To Sorrento) Fox Trot

Vocal Chorus by Phil Brito

-De Curtis-

AL DONAHUE and his ORCHESTRA



Columbia

REGISTERED U. S. PATENT OFFICE

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1940 COLUMBIA RECORDS CORPORATION, NEW YORK, N.Y.

6159  
(401781)

YOU'RE A DOUBLE LOVELY

Fox Trot

Vocal Chorus by Bee Meating

- Bob Crosby-Hillbilly-B.M.C.

AL DONAHUE and his ORCHESTRA



# Decca

REG. U. S. PAT. OFF.  
MARCA REGISTRADA

MANUFACTURED BY DECCA RECORDS, INC., NEW YORK, U.S.A.

(70619)



Fox Trot  
Vocal Chorus by  
Woody Herman  
and Ensemble

## AMEN

From Universal Picture "What's Cookin'?"  
(Roger Segure-Bill Hardy-Vic Schoen)

WOODY HERMAN  
And His Orchestra

18346 A

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# Decca

REG. U.S. PAT. OFF.  
MARCA REGISTRADA

MANUFACTURED BY DECCA RECORDS, INC., NEW YORK, U.S.A.

(70621)

Fox Trot  
Vocal Chorus by  
Woody Herman

## DELIVER ME TO TENNESSEE

(Marvin Hughes-Owen Bradley-Beasley Smith)

WOODY HERMAN  
And His Orchestra

18346 B

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A Jazz  
Masterwork

35404

(WCO 26495)

## GONE WITH "WHAT" WIND

Fox Trot - Basie Goodman

BENNY GOODMAN SEXTET

Bass-Arthur Bernstein; Piano-Count Basie;  
Guitar-Charles Christian; Drums-Nick Fatool;  
Clarinet-Benny Goodman;  
Vibraphone-Lionel Hampton



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A Jazz  
Masterwork

35404

(WCO 26494)

## TILL TOM SPECIAL

Fox Trot - Goodbye-Hampton-

**BENNY GOODMAN SEXTET**

Bass-Arthur Bernstein; Piano Count Basie;  
Guitar-Charles Christian; Drums-Nick Fatool;  
Clarinet-Benny Goodman;  
Vibraphone Lionel Hampton

# KEYNOTE RECORDINGS



K-618 A

Recorded  
April 5, 1945

MEAN TO ME

(Turk-Ahlert)

BILL HARRIS and his SEPTET

Bill Harris, valve trombone; Joe Phillips, tenor-sax; Pete Candoli, trumpet; "Chubby" Jackson, bass; Bill Bauer, guitar; Ralph Burns, piano; Alvin Burroughs, drums

Personal Supervision

Harry Lim

(D5-CB-323-1)

MFD. & DIST. EXCLUSIVELY BY KEYNOTE RECORDINGS, INC., N.Y., U.S.A.

# KEYNOTE RECORDINGS



K-618 B

Recorded  
April 5, 1945

CROSS COUNTRY

(Bill Harris)

BILL HARRIS and his SEPTET

Bill Harris, trombone; Joe Phillips, tenor-sax;  
Pete Candoli, trumpet; "Chubby"  
Jackson, bass; Bill Bauer, guitar; Ralph  
Burns, piano; Alvin Burroughs, drums

Personal Supervision

Harry Lim  
(D5-CB-321-1)

MR. & DIST. EXCLUSIVELY BY KEYNOTE RECORDINGS, INC., N.Y., U.S.A.

Okeh

Produced by Leo Fender. © 1948, Leo Fender, Inc., Los Angeles, Calif.  
Other arrangements and performances by Cab Galloway and his Orchestra. Recorded  
and produced under the supervision of Leo Fender, Inc., Los Angeles, Calif.

27

6501  
27-6501

THE MERMAID SONG

Fox Trot  
Vocal Chorus by Cab Galloway  
-Golliwog

CAB GALLOWAY and his ORCH.



Okeh

Recorded in New York by the Victor Talking Machine Co., Inc., 1925, (and  
other factories previously) for the manufacture of phonograph records in America.  
See detailed track sheet and artist information enclosed. Made in U.S.A.

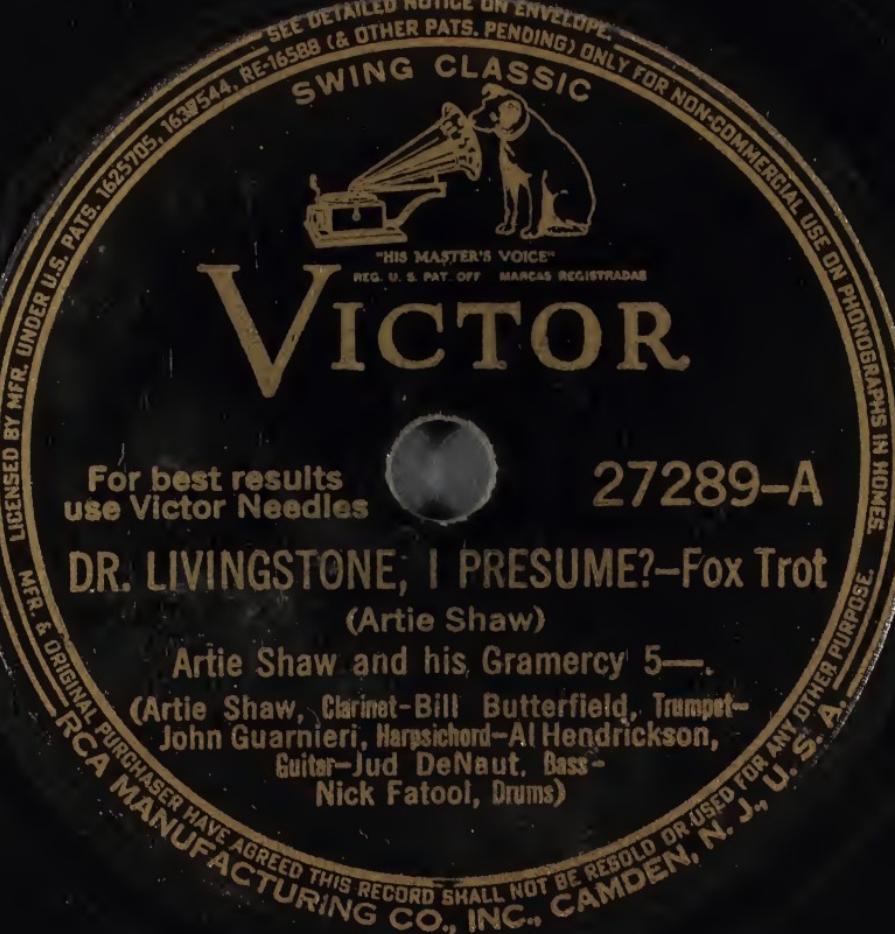
6501  
(30029)

**WHO CALLS!**

Fox Trot - Vocal Chorus by Cab  
Calloway and Palmer Brothers  
- Hill-Marks-

**CAB CALLOWAY and his ORCH.**





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6

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IN U. S. A.

THIS MASTER'S VOICE  
REG. U. S. PAT. OFF. MARCA REGISTRADA

# VICTOR

For best results  
use Victor Needles

27289-B

WHEN THE QUAIL COME BACK TO  
SAN QUENTIN—Fox Trot

(Artie Shaw)

Artie Shaw and his Gramercy 5—.

(Artie Shaw, Clarinet—Bill Butterfield, Trumpet—  
John Guarnieri, Harpsichord—Al Hendrickson,  
Guitar—Jud DeNaut, Bass—  
Nick Fatool, Drums)

RCA MANUFACTURING CO., INC., CAMDEN, N. J., U. S. A.

50A

# DECCA

REG. U. S. PAT. OFF.

MANUFACTURED IN U.S.A. - BY DECCA RECORDS, INC.

(68331)



Fox Trot  
Vocal Chorus by  
Ella Fitzgerald

## I'M THE LONESOMEST GAL IN TOWN

(Albert Von Tilzer-Lew Brown)

ELLA FITZGERALD  
And Her Famous Orchestra

3666 A

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# DECCA

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(68562)

Fox Trot  
Vocal Chorus by  
Ella Fitzgerald

## THE MUFFIN MAN

(Ella Fitzgerald)

Ella Fitzgerald  
And Her Famous Orchestra

3666 B

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